
CIRQUE DU SOLEIL
VOLUME 4
Kmalla
Louie Vega Featuring Jaffa Remixes


Emballa
A. Emballa
Louie Vega Featuring Jaffa Album Mix (6:23)
B1. Emballa
Louie Vega Featuring Jaffa Ritual Mix (6:23)
B2. Emballa
Louie Vega Featuring Jaffa Sun Dub (5:54)
CIRQUE DU SOLEIL
MUSIQUE
www.cirquedusoleiimusique.com
A look into the heart of Cirque du Soleil® through the eyes of the world's foremost electronic music producers.
THE CIRQUE OU SOLEIL REMIX ALBUM COMING FALL 2004
Written by Violaine Corradi, Nitin Sawhney Lyrics by Violaine Corradi, Nina Rocha Miranda, Tina Grace
Remix produced by Louie Vega for Small Wonders Productions, Inc. & Jaffa for Jaffa Music, Inc.
Mix & Pro Tools engineer Steven Barkan Timbales, congas, percussion Luisito Quintero Baby bass John Benitez
Assistant engineer & Pro Tools recording Yas Inoue Recorded & mixed at Pulse Studios, Staten Island.
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Art Direction: Pierre Desmarais Graphic Design: Annie Doucet, Cirque du Soleil Inc Photos: Veronique Vial Costumes: Elka Cochicka © 2002 Cirque du Soleil Inc. 007643

NA WESOŁO

Gra Zespół „Szczęśliwa Trzynastka"

Pod Dyrekcją
STANISŁAWA ROSOSIŃSKIEGO

Muza
POLSKIE NAGRANIA
SX 1513



Strona A

1. ZAPRASZAMY DO POLONEZA
(muz. M. Skorupiński)
2. OD WARKI – oberek
(muz. S. Rososiński)
3. W STAROŚWIECKIM DWORKU – mazur
(muz. T. Kozłowski)
4. PIĘKNE SŁOŃCE – sztajerek
(muz. S. Rososiński)
5. NA MURANOWIE – polka
(muz. S. Trzeciak)
6. OD SĄSIADA DO SĄSIADA – oberek
(muz. S. Trzeciak)
7. NASZE SNY – walc
(muz. G. Pilicka)

Strona B

8. POLKA „DZIADEK"
(oprac. S. Rososiński)
9. WIWAT PODLASIANKI – polonez
(muz. J. Przyłucki)
10. WITAJCIE SOŁTYSIE – mazur
(M. Skorupiński)
11. ARMINA – polka
(muz. K. Chromcewicz)
12. SZTAJEREK ZWIERZYNIECKI
(muz. St. Galas)
13. DZWONIĄ SANECZKI – kujawiak
(muz. M. Kosicki)
14. PO BIAŁOSTOCKU – polka
(muz. J. Przyłucki)
15. ODLATUJ PTASZKU – kujawiak
(muz. G. Pilicka)

Opracowanie muzyczne:
Stanisław Rososiński

Reżysar nagrania: J. Urbański
Operator dźwięku: K. Urbańska
Proj. graf.: M. Jankowski

Mada in Poland

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ŁDA

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CASSAVETES
OH SO LONG



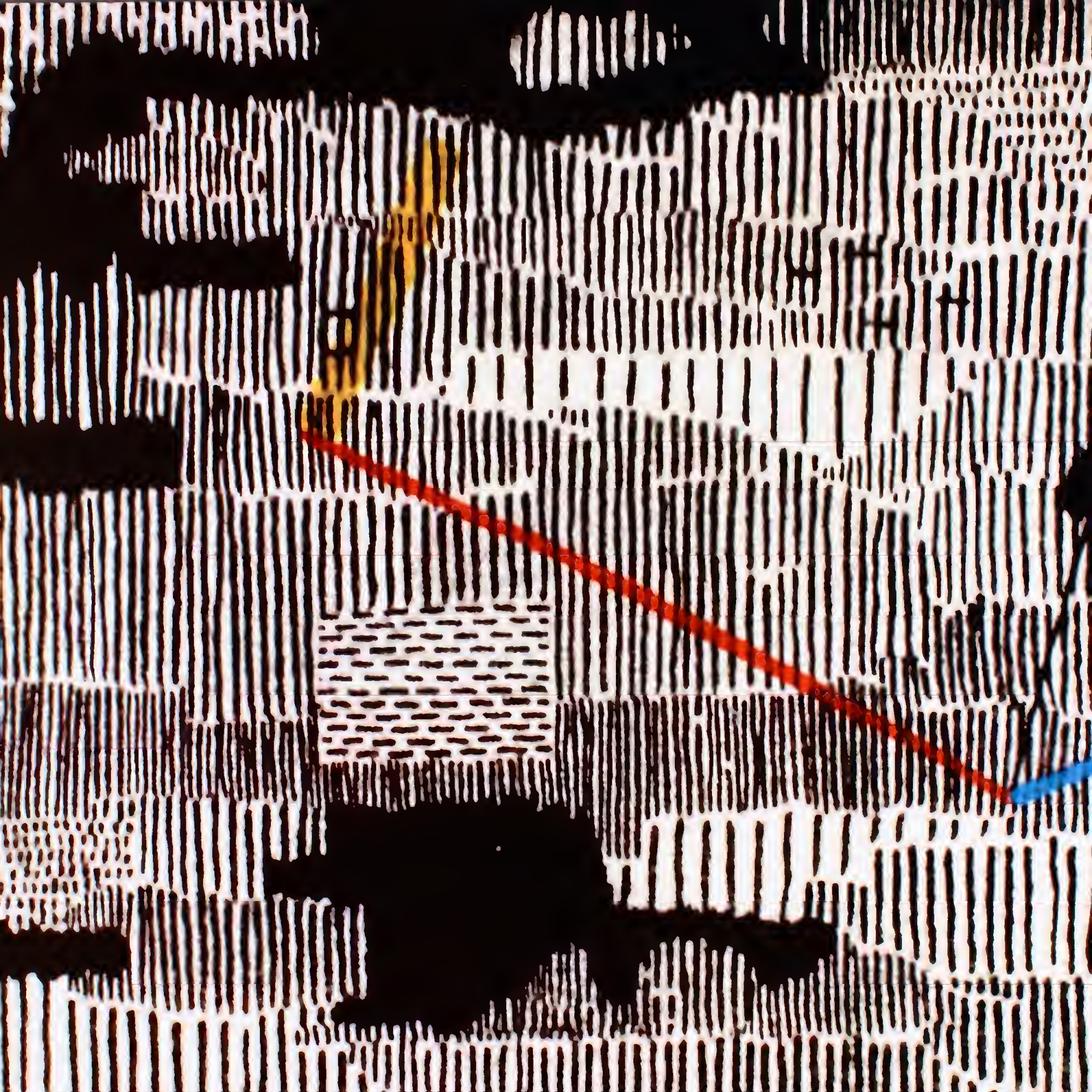
~~Side A~~ : tied down, follow, extra clear, like ghosts Side B : realize, so loud, maribel, oh so long



DARBY RECORDINGS

BLACK NUMBERS

BN-064



SIDE A

Tied Down
You've been tied up in it
for who knows how long
You've been tied down.

Falling backward into a sea of people who don't know
He wanders through the great unknown
A soulless ghost

You've been tied up in it
for who knows how long
You've been tied down.

Follow
Bow down to me if you want to see the light
Steer clear of me if you don't want to fight
Is it enough?
Can you see?

Make love to me, no not me.

Bow down to me if you want to see the light
Steer clear of me if you don't want to fight
Is it allowed?
Can you see?

Make love not war, no not war.

Hold it down right in place
It seems likely to erase
Keep it on the back step
Sight is sore
Impossible to ignore

Extra Clear
Will you ever know?
Resting for the show
It's good to wake up alone I hear

Feeling extra clear
Washing all your fears
Goblins, Ghouls just disappear

Hold it tight to make it glow
You are ready for the show

Like Ghosts
Racing along,
through the minefield of depression all alone
Feelings have gone to insecure
Floating vapors on the fray
I know that it's wrong but I can't seem to help myself
Please come around, you're welcome to wind me down

And now that you are gone
Your presence stays like ghosts from long before
Come home

It's plain to see that you're the only one for me
Witnessed and adored







Cassavetes
Josh Agran - Vocals, Guitar
Patrick McCunney - Guitar
Jon Murphy - Drums
Chris Sigda - Bass
Brian Sokel provided vocals on Follow
Andy Nelson and Dan Yemin provided backing vocals on So Loud
Sean McGuinness played one cymbal on Oh So Long
Recorded by Jeff Zeigler at Uniform Recording in Philadelphia, PA
Mastered by Ryan Schwabe in Philadelphia, PA
Photos by Matt Ashby
Art by Jason Andrew Turner

Thank You
Matt Ashby (Whitey) Sean McGuinness, Andy Nelson,
Brian Sokel, Jason Andrew Turner, Dan Yemin, Jeff Zeigler

SIDE B

Realize
Frustrated feelings
Somber indignation
And, so it goes

To be left waiting
Unsure of conclusion
And so it goes

Don't try to fight
You're never gonna leave
Yes, I know

Please get excited!
Life is intuition!
Time to let it go!

So Loud
Too short to seem so loud
Retort and keep your vows
Cohorts for these and thou
Oh, how did you find out?

So nice to see you all
Laid out in time

Believe the makeshift sounds
Don't try to take them out
Oh, how did you find out?
Oh, how did you find out?

No need to listen
Or to know
How to receive them
Or to show

Maribel
While I sit on my favorite log
With my friends all around
I've come to terms with this green man
He provides light through the fog

Now I'm flying through Maribel
Golden Compass in hand
And I'm still sitting on my log
With my friends all around

These feelings ride on separate waves
and take me home

Oh So Long
I've been waiting for oh so long
Waiting on you
There's a light that don't go out
And it's you

Cruisin' down
All low
Cruisin' down
Moving slow

HARRY BELAFONTE

XXX Paradise in Gazankulu XXX



E1-46971



WE ARE THE WAVE
with The Soul Brothers
Keyboards: Moses [illegible] Ngwenya & Hilton Rosenthal
Guitar: Maxwell "Chino" Mngadi
Drums: Bongani Ntale
Bass Guitar: Skeila Ndlela
Saxophones: Lenny "Special" Mabaso
Backing vocals: David Masondo & The Angels: Marilyn Nakwe, Te Nakwe and Jean Madubane
Percussion: Youssou Ndour, Babakar Mbaye, Assane Thiam, Alex Acuña

PARADISE IN GAZANKULU
with Obed Ngobeni
Keyboards: Hilton Rosenthal & Richard Cummings
Guitar: Obed Ngobeni & Jose Neto
Percussion: Babakar Mbaye, Neil Clarke and Chi Sharpe
[illegible]: Thembile Michael

AMANDLA
[illegible]
Keyboards: Malcolm [illegible]
Richard Cummings
Guitar: "Stompie" Tembe [illegible]
Bass Guitar: Chi Sharpe
Percussion: Youssou Ndour, Ba[illegible] Mbaye, Assane Thiam

KWELA (Listen to the Man)
Featuring The Makgona Tshole Band
Keyboards: Richard Cummings
Lead Guitar: Marks Makwana & Jose Neto
Bass Guitar: Joseph Makwela
Rhythm Guitar: V. Mkhize
Acoustic Guitar: Hilton Rosenthal
Backing vocals: The Angels: Marilyn Nakwe, Te Nakwe and Jean Madubane, Sharon Brooks, Deborah Sharp, Debbie Malone and Ty Stevens
Pennywhistles: West Nkosi
Percussion: Alex Acuña, Neil Clarke and Chi Sharpe
Contracted by John Carthwright

EXECUTIVE [illegible]
HARRY BELAFONTE
PRODUCED
BY HILTON ROSENTHAL
ARRANGED AND CONDUCTED BY
RICHARD CUMMINGS

Backing Tracks:
Recorded at Powerhouse Studios, Johannesburg
Engineer: Peter Thwaites
Ass't Engineer: Fernando Perdigao, Bobby Summerfield

Linn Drum Programming: Hilton Rosenthal and Bobby Summerfield
Synthesizer Programming: Bobby Summerfield

Overdubs
Recorded at Capitol Studios, L.A., Atlantic Studios, N.Y., Evergreen Studios, N.Y., MRC Studios, N.Y.

Engineers: Charlie Paakkari, David Belafonte, Bobby Summerfield, Stefan Bee-Bee, Hahn, Billy Straus, Scott Ansell

Assistant Engineers:
Larry Walsh, Chris Rudy, Tom Lewis, Ellen Fitton

Mixed at Capitol Studios, L.A.
Engineers: Bobby Summerfield, Charlie Paakkari
Ass't Engineer: Peter Doell

Mastered at: Bernie Grundman
Mastering by Bernie Grundman

Art Direction: Henry Marquez
Design: Carol Chen
Photography: Chris Callis
South African Photography: Suzette Abbott

- W[illegible]HE[illegible]
- PARADIS[illegible]
- SKIN TO SK[illegible]
- AMANDLA
- KWELA L[illegible]sten[illegible]
- [illegible]ON[illegible]AY [illegible]
- [illegible]
- [illegible]
- [illegible]
- [illegible]

[illegible]DAY TO MONDAY
Duet with Brenda Fassie with Abakwenyana
Keyboards: Dumisane Ngubeni & Richard Cummings
Guitar: "Stompie" Themba Dlamini & Jose Alves
Bass Guitar: Bakithi Khumalo
Percussion: Alex Acuña

GLOBAL CARNIVAL
Keyboards: Richard Cummings
Guitar: Alistair Coakley
Bass Guitar: Denny Laboutte
Trumpets: Victor Paz, Wilmer Wize and Francis Benny
Percussion: Alex Acuña
Backing vocals: The Angels: Marilyn Nakwe, Te Nakwe and Jean Madubane
Contracted by John Carthwright

[illegible] Clarke
[illegible]
[illegible] Cummings [illegible]
[illegible]
[illegible] Madubane
Bass [illegible] Bakithi Khumalo
[illegible] Vusi Khumalo
Trumpets: Victor Paz, Wilmer Wize and Francis Benny
[illegible] Sax: Carlos Ward
[illegible] Sax: Ricky Ford
Trombone: Dick Griffin
Backing vocals: Vusi Khumalo, Imarenna Mashizza, Richard Cummings, Brenda Fassie, John Carthwright, Jake Holmes, Richie Morrera, Bobby Allende, Ralph Irizarry
Contracted by John Carthwright

SPECIAL THANKS: John Carthwright, Dennis Sepke, Richard Rosenberg, Brad Gelfand, Barbara Hein, Moses Jabu Dlamini, West Nkosi, Simon Ngwenya

Jennifer Warnes appears courtesy of Cypress Records. Makgona Tshole appears courtesy of Gallo Records. Obed Ngobeni appears courtesy of Heads Productions. Thaiz, Abakwenyana and Brenda Fassie appear courtesy of EMI SOUTH AFRICA. Soul Brothers appear courtesy of Poverty Records.

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Aguardiente Ven
Dejame Besarte Otra Vez
Te Digo Ahorita
Huachinanga
Por Ti Mi Amor
Mi Puerto Rico
Lo Mato La Carne
Algun Dia Volvera
Humanidad
Adela
Cuando Te Decidas

MONTILLA

STEREO
FM 260

FRANCIS SANTANA



Aguardiente Ven
Dejame Besarte Otra Vez
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Y GRECIA AQUINO

FRANCIS SANTANA



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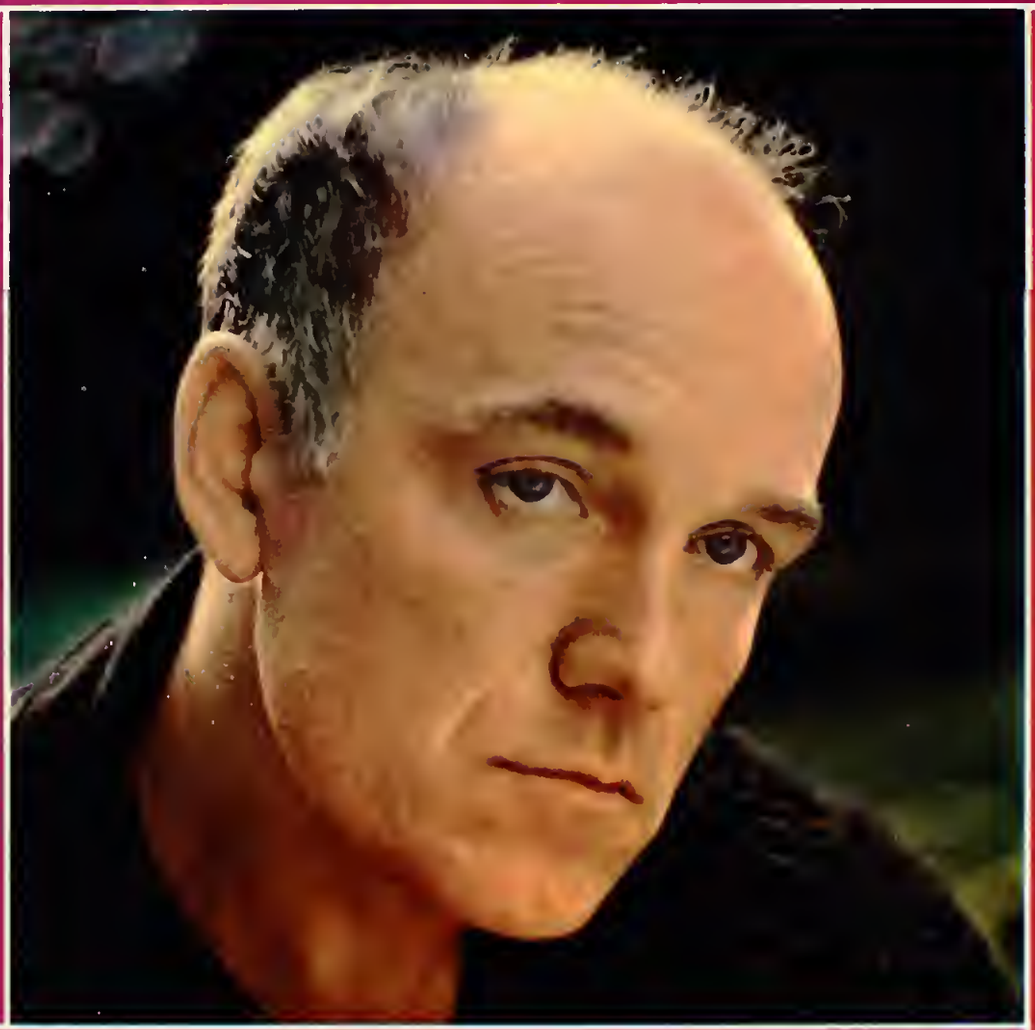
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SVJATOSLAV RICHTER: RACHMANINOFF

Klavierkonzert Nr. 2 in c-moll • Piano-Concerto No. 2 in C minor

6 Preludes

STEREO



Deutsche Grammophon Gesellschaft

SERGEI RACHMANINOFF

A-SEITE

2. Konzert für Klavier und Orchester c-moll op. 18

1. Satz: Moderato · 2. Satz: Adagio sostenuto

B-SEITE

3. Satz: Allegro scherzando

Svjatoslav Richter, Piano
Sinfonie-Orchester der Nationalen Philharmonie Warschau
Dirigent: Stanislaw Wislocki

6 Préludes

Nr. 12 C-dur op. 32 Nr. 1 · Nr. 13 b-moll op. 32 Nr. 2
Nr. 3 B-dur op. 23 Nr. 2 · Nr. 5 D-dur op. 23 Nr. 4
Nr. 6 g-moll op. 23 Nr. 5 · Nr. 8 c-moll op. 23 Nr. 7

Svjatoslav Richter, Piano



STANISLAW WISLOCKI

Foto: Paul Moor, Berlin

Printed and made in Italy

SVJATOSLAV RICHTER

Der russische Pianist *Svjatoslav Richter* zählt heute zu den prominentesten Künstlern der Gegenwart. Er wurde 1915 in Shitomir in der Ukraine geboren und entstammt einer Musikerfamilie deutscher Abstammung. Der Vater, am Wiener Konversatorium ausgebildet, war ein geschätzter Pianist und Musiklehrer, der sich auch im Komponieren versuchte; die Mutter eine gebildete Musikdilettantin. Die künstlerische Atmosphäre dieses Elternhauses hatte entscheidenden Einfluss auf die Entwicklung des begabten Jungen, der schon mit acht Jahren ein ausgezeichneter Klavierspieler war. Der Neunzehnjährige gab seinen ersten Klavierabend in Odessa, wo er vorübergehend als Korrepetitor beschäftigt war, ging aber drei Jahre später nach Moskau und vervollständigte seine Ausbildung bei einem der führenden Klavierpädagogen Russlands, Heinrich Neuhaus. Viele Jahre hindurch erstreckte sich die Tätigkeit des Pianisten ausschliesslich auf Russland und Osteuropa. Seit 1959 kam der Küostler über Helsinki erstmalig auch nach Westeuropa, wo einige wenige Schallplatten bereits eine Legende um seinen Namen gebildet hatten. Seine Konzerte bildeten monatelang die Sensation der westlichen Welt, und seine grössten Triumphe feierte der Künstler bei seiner USA-Touroee 1960, die ihn bis nach Los Angeles und San Francisco führte.

SVIATOSLAV RICHTER

The Russian pianist *Sviatoslav Richter* is now regarded as one of the most outstanding artists of the present day. He was born in 1915 at Zhitomir in the Ukraine, the son of a musical family of German extraction. His father, who had been trained at the Vienna Conservatoire, was a highly regarded pianist and music teacher, who also did some composing; his mother was a gifted amateur musician. The artistic atmosphere of the family house had a decisive influence on the development of the brilliant boy, who was an excellent pianist by the time he had reached the age of eight. Ten years later, he gave his first piano recital in Odessa, where he worked for a time as a chorus repetiteur. At the age of 22, he went to Moscow, where he completed his training under one of Russia's foremost piano

138 076

teachers, Heinrich Neuhaus. For many years Richter confined his activities as a piano soloist to Russia and eastern Europe. In 1959, however, he travelled by way of Helsinki to western Europe, where a few recordings had already made his name a legend. His concerts in the western world were sensational successes whose repercussions were felt for months afterwards, and he celebrated his greatest triumphs of all during his tour of the U.S.A. in 1960, travelling right across the continent to Los Angeles and Sao Francisco.

SVJATOSLAV RICHTER

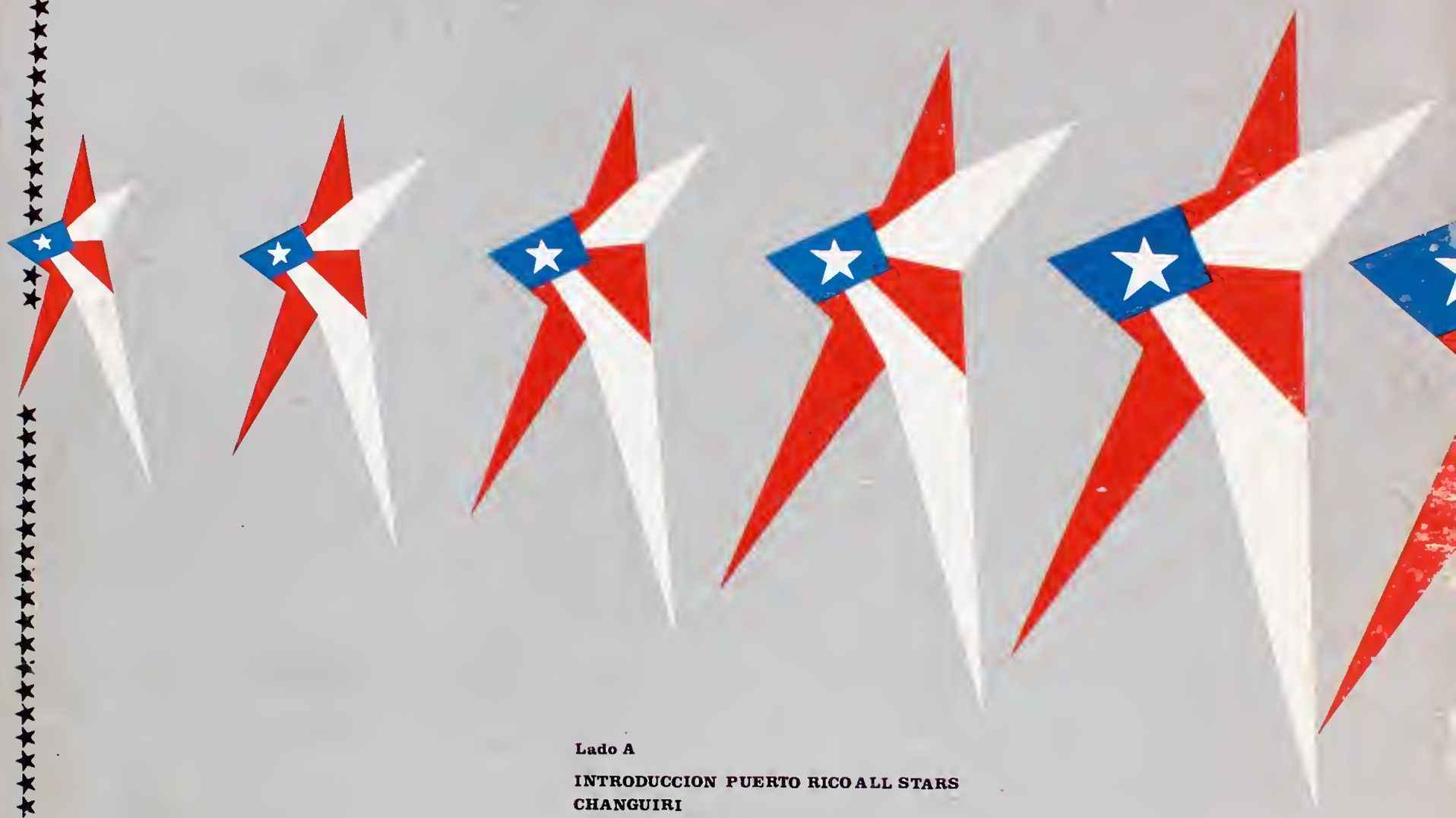
Le pianiste russe *Svjatoslav Richter* compte aujourd'hui parmi les artistes les plus éminents de notre temps. Il est né en 1915 à Shitomir en Ukraine dans une famille de musiciens d'origine allemande. Son père formé au Conservatoire de Vienne était lui-même un pianiste et pédagogue estimés qui s'était aussi essayé dans la composition; sa mère était une femme cultivée et musicienne à ses heures. L'atmosphère artistique du foyer paternel eut une influence décisive sur le développement du jeune garçon qui, dès l'âge de huit ans, était un excellent pianiste. C'est à dix-neuf ans que le jeune Richter donna son premier récital de piano à Odessa où pendant quelque temps il remplit les fonctions de répétiteur des chœurs, mais trois ans plus tard il se rendait à Moscou pour y parfaire sa formatioo pianistique avec Heinrich Neuhaus, l'un des premiers professeurs de piano de Russie. Pendant de longues années soo champ d'activité de pianiste se limita exclusivement à la Russie et à l'Europe orientale. C'est en 1959 seulement que l'artiste, en passant par Helsinki, vint pour la première fois aussi en Europe occidentale où quelques rares enregistrements avaient déjà fait naître une véritable légende autour de son nom. Ses concerts furent pendant de longs mois la grande attraction du monde musical occidental et ce fut au cours de sa tournée aux U.S.A. en 1960, qui le conduisit jusqu'à Los Angeles et San Francisco, que l'artiste soviétique remporta ses plus grands triomphes.

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Marvin Santiago · Aldo Torres



Lado A

INTRODUCCION PUERTO RICO ALL STARS
CHANGUIRI
A MI MANERA
BUDO

Lado B

REUNION EN LA CIMA
LOS TAMBORES
CACHOMBA
CANTO A BORINQUEN

STEREO

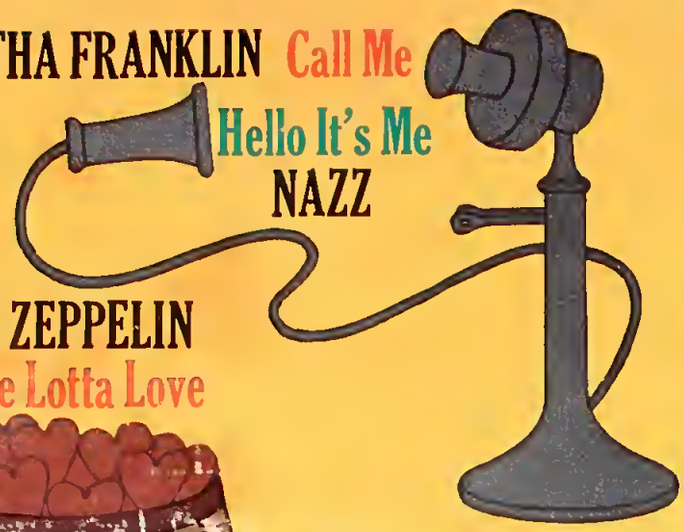
THE SUPER HITS

VOLUME FIVE

ARETHA FRANKLIN Call Me

Hello It's Me

NAZZ



LED ZEPPELIN

Whole Lotta Love



WILSON PICKETT



BROOK BENTON

Rainy Night In Georgia



TYRONE DAVIS

Turn Back

The Hands Of Time



LULU

Oh Me Oh My

(I'm A Fool

For You Baby)



THE RASCALS See



R. B. GREAVES

Take A Letter

Maria



CROSBY, STILLS, NASH & YOUNG

Ohio



THUNDERCLAP NEWMAN

Something In The Air



BLUES IMAGE

Ride Captain Ride



PROMOTIONAL

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ATLANTIC

THE SUPER HITS VOLUME 5

SIDE ONE

1. **R. B. GREAVES**
   Take A Letter Maria
   (By R. B. Greaves, Four Star Television, BMI. Time: 2:45)
   PRODUCED BY AHMET ERTEGUN
2. **ARETHA FRANKLIN**
   Call Me
   (By Arethe Franklin; Pundit, BMI Time: 3:54)
   PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN
3. **TYRONE DAVIS**
   Turn Back The Hands Of Time
   (By Jeck Daniels & John Moore; Julio-Brian/Jadan, BMI. Time: 2.38)
   PRODUCED BY WILLIE HENDERSON
4. **LULU**
   Oh Me Oh My (I'm A Fool For You Baby)
   (By Jim Dorris, Nootrac, ASCAP. Time: 2.43)
   PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN
5. **WILSON PICKETT**
   Sugar Sugar
   (By Jeff Barry & Andy Kim; Don Kirshner, BMI. Time: 2:56)
   PRODUCED BY JERRY WEXLER & TOM DOWD
6. **BROOK BENTON**
   Rainy Night In Georgia
   (By Tony Joe White; Combine, BMI. Time: 3:50)
   PRODUCED BY ARIF MARDIN

SIDE TWO

1. **CROSBY, STILLS, NASH & YOUNG**
   Ohio
   (By Neil Young; Cotillion-Broken Arrow, BMI. Time: 2:59)
   PRODUCED BY CROSBY, STILLS, NASH & YOUNG
2. **BLUES IMAGE**
   Ride Captain Ride
   (By Blues Image; ATM, ASCAP. Time: 3:41)
   PRODUCED BY RICHARD PODOLOR OF BIGFOOT PRODUCTIONS, INC. FOR ITASCA RECORD PRODUCTIONS, INC.
3. **LED ZEPPELIN**
   Whole Lotta Love
   (By Jimmy Page, Robert Plant, John Paul Jones & John Bonham, Superhype, ASCAP. Time: 3.11)
   PRODUCED BY JIMMY PAGE
4. **THUNDERCLAP NEWMAN**
   Something In The Air
   (By Keen; Track, BMI. Time: 3:55)
   PRODUCED BY PETE TOWNSHEND
5. **THE RASCALS**
   See
   (By Felix Cavaliere, Slacsar, ASCAP. Time: 5:03)
   PRODUCED BY THE RASCALS IN COOPERATION WITH ARIF MARDIN
6. **NAZZ**
   Hello It's Me
   (By Todd Rundgren; Screen Gems-Columbia, BMI. Time: 3:59)
   PRODUCED BY NAZZ & MICHAEL FRIEDMAN

Cover illustration & design: Loring Eutemey
Album research: Jerry Greenberg & Mark Meyerson

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STEREO
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SD 501



SD 8188



SD 8203



SD 8224

ATLANTIC RECORDING CORPORATION, 1841 BROADWAY, NEW YORK, NEW YORK 10023

BONNIE GATLING

SIDE 1	SIDE 2
HOW MANY WILL BE REMEMBERED (Just a Few)	*ONLY WHAT YOU DO FOR CHRIST WILL LAST**
I HEAR ANGELS	*ROUGH SIDE OF THE MOUNTAIN*
THE LORD WILL MAKE A WAY	*SOMEBODY BIGGER THAN YOU OR I*
ORDINARY PEOPLE	*GOD BE WITH YOU*

• *MUSICIANS*•
Piano
GLENDA CAMPBELL
Drums:
CHAZ CLIFTON
Electric Keyboard
STAN WALLACE
Guitar:
BOBBY GILLIAN
Synthesizer:
LESTER COUSIN
Background Vocals:
BONNIE GATLING
GLENDA CAMPBELL
BOBBY GILLIAN

Executive Producer:
LUTHER R. GATLING
Recorded & Mixed At A & R Studios, New York City
Engineers:
MAJOR LITTLE, CHAZ CLIFTON & STAN WALLACE
Photography: Hallmark Studios, Teaneck, N.J.
Cover Design: Evi Marchany

Thanks be to God for giving me the talent and for making this all possible. . . . To my husband and biggest fan, Luther, who stands by me no matter what and is always there for me. You are definitely the "wind beneath my wings". . . . Thank you Julie & Jack Ponzo for your love and support from the very beginning. See you at the "Grammies". . . . Major, Chaz & Stan you did a dynamite job and were so much fun to work with. . . . My friend Glenda and the rest of the musicians—no man is an island and I could not have done it without you. . . . Thank you from the bottom of my heart!!!

Love, Bonnie

* Dedicated to Rev. R.H. Puryear, Pastor, Trinity Baptist Church, Hackensack, N.J.

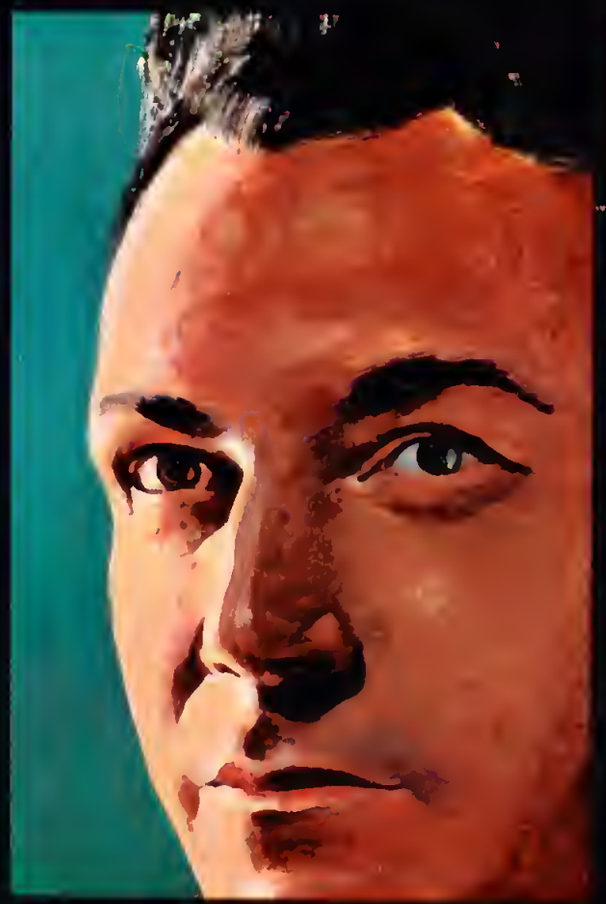
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TROPICAL 5188

LOS TRES REYES

HERNANDO AVILES CON GILBERTO Y RAUL PUENTE







ENGAÑADA EL DIABLO Y YO ALAS QUEBRADAS CONFIADA TU ALMOHADA

CUANDO LA BESAS TU SOMBRAS FLACA Y DESPEINADA LA PARED RETIRADA

TRLP-5188

"LOS TRES REYES"

TRLP-5188

HERNANDO AVILES con GILBERTO y RAUL PUENTE

SIDE A

LA PARED — Bolero — 2:50
EL DIABLO Y YO — Bolero — 2:10
CONFIADA — Vals — 2:52
FLACA Y DESPEINADA — Guaracha Twist — 2:52
CUANDO LA BESAS TU — Vals — 3:00

SIDE B

RETIRADA — Bolero — 2:52
SOMBRAS — Bolero — 3:00
ALAS QUEBRADAS — Vals — 3:10
ENGAÑADA — Vals — 2:48
TU ALMOHADA — Bolero — 3:10

¿ESTA SU DISCOTECA

TROPICAL
ALTA FIDELIDAD

UN PRODUCTO DE SEECO RECORDS, INC., N. Y., U.S.A.

COMPLETA?

Manufactured by SEECO RECORDS, INC., New York, N. Y.

TRLP-5179
CON MUCHO ORGULLO PRESENTAMOS BLANCA IRIS VILLAFAÑE y OTRAS
Agradecimiento - Injusta Calumnia - Eternamente - La Cancion Del Molino Rojo Posdata - Adelita - Mi Amorcito - Eso Es Amor - Pretender - Yo Volvere

TRLP-517B
EL ORIGINAL TRIO MATAMOROS Y OTROS
Alegre Peticion - Aprende - Coco Seco - Habana Rumba - Oferta Antillana - Triste Muy Triste - Promesas De Un Campesino - Se Contento El Jibarito - Cariñito - Cosas Del Compay Anton

TRLP-5177
PRESENTANDO A OLGA CHORENS Y TONY ALVAREZ — CON OTRAS ESTRELLAS
Piel Canela - Ritmo, Tambo Y Flores - Una Aventura - Eso Se Hincha - Conociendo El Alma - El Mambo Es Universal Todo Me Gusta De Ti - Margarita - Ay, Mi Vida - Y No Me Engañes Mas - Mis Noches Sin Ti - Amor A La Fuerza, No

TRLP-5176
EL DINAMICO TITO RODRIGUEZ
Tu Regreso - Walter Winchell Rumba - Noro En Rumbaland - Rumbambola - Echa Pa' Ca' - Vamos Ya - Dame Un Cacho - Ya Empezo - Stop-21 - Serenata Ritmica - Mambo - La Reina.

TRLP-5175
UNA VISITA MUSICAL A LOS PUEBLOS DE LA ISLA DEL ENCANTO
A Mayaguez - Maria La De Utuado - Sombrero De Cabo Rojo - A San German - Yauco - Ponce - Aguada - Pa' Salinas - Coamo - A Bayamon

TRLP-5174
OYE A LA SONORA DE KITO VELEZ Y OTROS
Bronca En La 21 - Maria La De Utuado - Micaela - A Mayaguez - Plena De San Anton - Pasteles - A Bailar Mi Bomba - A San German - No Juego Mas - Lo Deje Llorando

TRLP-5173
LO MEJOR DEL CUARTETO PEDRO (PIQUITO) MARCANO Y OTROS
La Gitana - Bella Mujer - Sombreros De Cabo Rojo - Recordando Mi Tierrita - Mi Gallo De Pelea - Ilusion Perdida - Recuerdo A Morel Campos — Son Tres - Ofrenda A Chuito El De Cayey - Recuerdos De Borinquen

TRLP-5172
BOMBAS PARA BAILAR
Las Ingratitudes - Caballero Que Bomba - Alegria Y Bomba - Con La Punta Del Pie, Teresa - Calypso, Bomba Y Maquino Landera - Maria Teresa Calypso, Bomba Y Plena - Mi Bomba Sono - El Bombon De Elena

TRLP-5171
MADRE QUERIDA
En El Dia De Las Madres - Consuelame - Menos Faltar A Mi Madre - Madre Querida - Madre - Flor Roja Y Flor Blanca - Por Una Madre - Queridos Padres - Esposa - Que Dios Te Bendiga Madre

TRLP-5170
"DESFILES DE EXITOS"
Cantado Por Los Amigos
Siboney - Alla En El Rancho Grande - Noche De Ronda - La Ultima Noche - Maria Elena - Solamente Una Vez - La Cucaracha - La Paloma - Cielito Lindo - Quiereme Mucho - El Choclo - Besame Mucho

TRLP-5169
"EXITOS DE FELIPE PIRELA"
Por Chemin Y Otros Artistas
Sombras - Hola Chica - Coleccion - Mi Cholita - Algo Para "O M." - Unicamente Tu - Todos Abrigamos Un Amor - Capricho De Mujer - No Insistas - Aguantando

TRLP-516B
"EXITOS DE LOS GRANDES COMBOS" - Cortijo & Chemin
Caballo Pelotaro - Juan Jose-Chongolo - Maria Taresa - Amarra La Cadena - Meneito Me - Saoco - El Mantequero - Micaela - El Pilon De Tomasa

TRLP-5167
"EXITOS DE OLGA GUILLOT"
Olga Guillot - Carmen Abranson - Celeste Mendoza
Voy - No Fumes A Mi Lado - Recuerdame - Cual Fue El Motivo - Pobre Del Pobre - Copa De Vino - Mentira - Ladron De Gallinas - Te Agradezco El Consejo - Sobre Una Tumba Una Rumba

TRLP 5166
"BAILE Y CANTE CON JOE VALLE" y su Orquesta
La Runidera - Paraiso Sonado - Sabroso Merecumbe - Cancion Nostalgica - Fue Por Tu Pecado - Felicidades - Bello Amanecer - Plena Para Gozar - Cha-Cha-Cha Flamenco - El Bolemengue - Recordando Mi Borinquen - Clemencia

TRLP-5165
POR DEMANDA POPULAR JULIO JARAMILLO
Pasion Tropical - Nosotros - Mis Anhelos - Imposible - Dos Vidas - Pajaril'o Mensajero - Agonia - Te Sigo Esoerando - Nuestro Encuentro - Decepcion

TRLP-5164
UNA VISITA A ESPAÑA
Con Arturo Chaite Y Su Orq.
El Relicario - Tango of the Bell - Granada - Flamingo - The Mexican Fire Dance - Andalucia - Spanish Gypsy Dance - Lady Of Spain - La Corrida - Carmen - Spanish Pepper - Spanish Fiesta

TRLP-5163
"CALIENTE Y SABROSO"
Alberto Baltran - Bienvenido Granda - Daniel Santos
Canelita - Tu Regreso - Mi Tinajita - Se Perder - Salve De Las Auroras - Cualquiera Va - Muchacha De 15 Años - Alma Blanca - Mañanita - Va A Llover - La Bruja - Comimos Gato

TRLP-5162
Escucha Mis Canciones LEO MARINI con la SONORA MATANCERA
En La Palma De La Mano - Luna Yumurina - Igual Como Una Sombra - Asi Como Tu Crees - Maringa - Dejame Que Te Arrulle - Tuve La Culpa - Esta Canción Es Prohibida - En Un Tris - Lunita Bonita - Quiero Un Trago Tabernero - Baion Nene

TRLP 5161
CELEBREMOS NOCHE BUENA CON SONORA MATANCERA
Nochebuena - Navidad De Ayer - Pachanga En Navidad - Tu Y Yo En Navidad - Fiesta De Navidad - Navidad Me Hace Acordar - Eterna Navidad Vamos Todos De Pachanga - Capricho Navideño - A Comer Lechon - Rey De Los Cielos - Bachata En Navidad

TRLP-S160
EL DISCO DE ORO VOL. 3
Micaela - El Pilon De Tomasa-Juan Jose - Chongolo - Fue Por Tu Pecado - Felicidades - No Te Quedes Mirando - Amor Sin Esperanza - Sixto El Caramelero - Te Engañaron Corazon - Linstead Market - Luces De Nueva York

TRLP-5159
LOS EXPLOSIVOS DAMIRON Y CHAPUSEAUX
La Bonga - Ya Mismo - La Culpa No Es De La Ropa - La Avispa - El Machete Y La Vaina - La Bicicleta - El Profasor - Jalengue Merangue - Ingles Y Español - La Macadora - Ando Buscando Un Cariño - Pa Morirse Hay Tiempo

TRLP-S1SB
BAILES POPULARES
La Pachanga De La Boda - Cha Cha De Hollywood - Rapsodia Tropical - Charanga De La Novia - Brazil - Pachanga De Don Jose - Cha Cha De La Montaña - El Negrito Del Batey - Mambo y Cha Cha Cha - La Cumparsita

TRLP-5157
RAFAEL HERNANDEZ, ERNESTO LECUONA, AGUSTIN LARA y RENE TOUZET
La Comparsa - El Negrito Del Batey - Campanitas De Cristal - Magdalena - Santa - Bacoso - Rumba Chant - No Te Importe Saber - Campanas De Escuela - Silencio - Lamento Borincano - Mi Concierto

TRLP-5156
"SABOR BORICUA"
Con RAMITO
Sabor Boricua - De Que Color Son Tus Ojos - Aguinaldo De Sentimiento - Fuego En Sodoma - Mi Viaje A La Luna - Amor Imposible - Hermano Contra Hermano - Italia Dormia - Amor Al Deseo - Para Que Me Acariciaste - La Naza De Tomasa - Mi Decision

TRLP-5155
ATENCION! !
Este Disco Es Para Reir
En El Hotel - En La Corte - Hombre - Mujer - Anna - Popular Programa Radial - Quiereme Mucho - Yo Quiero Comprar Ese Perrito - Ven Pa' Mi Casa - Ay, Papi

TRLP-5154
GRANDES EXITOS AMERICANOS Por GRANDES ARTISTAS LATINOS
Ven Pa' Mi Casa - Beso De Fuego - Melodia De Amor - Tiernamente - Una Noche Encantada - Son Amores - Lluvia O Sol - Tu Sabes Bien - Al Fin-Abril En Portugal

TRLP-5153
CONJUNTO TIPICO LADI MUSICA DE LA MONTANA Y el Trio Alegria
Felicitaciones - El Desventurado - Mi Gallo De Pelea -Trullas De Navidades - Desacuerdo - Himno Escudo Y Bandera - Ofrenda A Chuito El De Cayey - Una Idea - Melodia Tropical -Matrimonio En Garata

TRLP-5152
TRIBUTO A MYRTA SILVA Y OTRAS SELECCIONES
Facil De Recordar - Tengo Que Acostumbrarme - Aquella Noche - Asi Es La Vida - Adios Tu - Todo - Mi Unico Anhelo - Sin Tu Amor - Sediento Amor - Total Para Que

TRLP-5151
FAVORITOS DE CARLOS GARDEL
El Dia Que Me Quieras - Volver - Infamia - Oracion Rante - Quien Sino Tu - Sus Ojos Se Cerraron - Un Bailongo - Apologia Tanguera - Victoria - Si Se Salva El Pibe

TRLP-5150
HOMENAJE AL MAESTRO ERNESTO LECUONA
Siboney - Noche Azul - Dame De Tus Rosas - Para Vigo Me Voy - Yo Nada Puedo Hacer - Tengo Un Nuevo Amor - Malagueña - Zambra Gitana - La Comparsa - Cordoba

TRLP-5149
MELODIAS NAVIDEÑAS
Santo Nombre De Jesus - A Mi Puerto Rico - Brindis - Alegre Navidad - Trullas De Navidad - A Los Santos Reyes - Aguinaldo De Las Flores - Felicitacion - Romance Del Campesino - Le Lo Lay - Parrandeando - A Gozar Y A Reir

TRLP-5148
"PRECIOSA" (De La Pelicula) Y Otros Exitos De Rafael Hernandez
Preciosa - Canta Pajarito - Silencio - Capullito De Alelí - Oprobios - Lamento Borincano Ven A Mis Brazos - Ahora Seremos Felices - Pa' Que Bebo - Donde Estara Mi Amor

GUILLERMO VENEGAS EN CONCIERTO

STEREO



Pianista Ludvik Stonawski

Primer Gran Premio del
Primer Festival de la
Canción Latina
del Mundo

LADO A

1. Hasta que me oiga Dios
2. Pensar
3. Alma Triste
4. Salomé
5. Raza Negra
6. Adaesed

LADO B

1. Liztciana
2. El Gitano se fué
3. ¿Por Qué? Por Qué
4. Serenata Temprana
5. Primavera
6. Serenata

GUILLERMO VENEGAS
EN CONCIERTO

Z-100

Z-101

NOS COMPLACE PRESENTARLES DOS TALENTOS EXCEPCIONALES - GUILLERMO VENEGAS Y LUDVIK STONAWISKI.

DE GUILLERMO VENEGAS, QUIEN FUERA EL PRIMER GRAN PREMIO DEL PRIMER FESTIVAL DE LA CANCION LATINA DEL MUNDO CON SU CANCION "GENESIS", HEMOS SELECCIONADO DOCE COMPOSICIONES TODAS DE CONCIERTO, ASPECTO HASTA AHORA DESCONOCIDO PARA EL PUBLICO, DE ESTE COMPOSITOR. ESTE L.P. COLOCA A GUILLERMO VENEGAS EN UN SITIAL UNICO ENTRE LOS COMPOSITORES DE PUERTO RICO.

LUDVIK STONAWISKI, VIRTUOSO PIANISTA CHECOESLOVACO, HA HECHO UNA EXTRAORDINARIA INTERPRETACION DE ESTAS OBRAS. ESTE JOVEN PIANISTA FUE UN NIÑO PRODIGIO. A LA EDAD DE 13 AÑOS, FUE DIRECTOR DE LA ORQUESTA SINFONICA DEL TEATRO NACIONAL DE CHECOESLOVAQUIA. SU PADRE QUIEN FUERA UN VIRTUOSO DEL VIOLIN, ESTUVO A CARGO DE SU PREPARACION MUSICAL, RECORRIENDO JUNTOS MAS TARDE CON ENORMES EXITOS, LAS MEJORES SALAS DE CONCIERTO DE EUROPA.

SI AMA USTED LAS OBRAS FINAS, HE AQUI UN DISCO PARA SU DELEITACION.





GUILLERMO VENEGAS

Primer Gran Premio del
Primer Festival de la
Canción Latina
del Mundo

GUILLERMO VENEGAS ANO LUDVIK STONAWISKI ARE TWO GREAT TALENTS RECOGNIZED BY ALL MUSIC LOVERS. IT IS WITH PLEASURE THAT WE PRESENT THIS TWO GREAT ARTISTS

GUILLERMO VENEGAS - ATTAINED WORLD WIDE RECOGNITION WITH HIS COMPOSITION "GENESIS". ACCLAIMED AS THE WINNER OF THE FIRST PRIZE AT THE FIRST MUSICAL FESTIVAL IN MEXICO, LAST YEAR, VENEGAS RECEIVED A GOLD MEDAL FOR HIS COMPOSITION "GENESIS".

IN THIS L.P. RECORD, WE PROUOLY INTRODUCE A NEW GUILLERMO VENEGAS, WHICH UNTIL NOW WAS UNKNOWN TO THE AVERAGE PUBLIC. HIS CLASSICAL APPROACH IN THIS RECORD IS AN INDICATION OF HIS GREAT TALENT AND SENSIBILITY AND PLACES HIM AMONG THE TOP LEAOING COMPOSERS OF PUERTO RICO.

LUOVIK STONAWISKI, CZECHOSLOVAKIAN PIANIST, HAS MAGNIFICENTLY INTERPRETEO THESE COMPOSITIONS. THIS YOUNG ARTIST WAS A PROOIGY SINCE HE WAS A BOY. AT 13, HE WAS ALREAOY CONOUCTING THE SYMPHONY ORCHESTRA AT THE NATIONAL THEATER IN CZECHOSLOVAKIA. HIS FATHER WAS A VIOLIN VIRTUOSO, IN CHARGE OF LUOVIK'S MUSICAL CAREER AND YEARS LATER, FATHER ANO SON TRAVELED ALL OVER EUROPE PERFORMING AT THE BEST KNOWN MUSIC HALLS

WE SINCERELY HOPE THAT THIS RECORD WILL PLEASE AND DELIGHT LOVERS OF FINE MUSIC INTERPRETEO BY TWO GREAT ARTISTS - GUILLERMO VENEGAS ANO LUDVIK STONAWISKI.

Manufactured by

MONTILLA RECORDS OF PUERTO RICO INC.

CANOVANAS, PUERTO RICA

Steel Band Shell

martinique



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De L'HOTEL BAKOUA

HIT PARADE
HPR 49

HPR 49 (Y)

SHELL HARMONIE STEEL BAND

30 cm 33 tours

Directeur et Imprésario : VALLERAY Constant

FACE 1		
LET GO	*(Calypso)*	SPARROW
RESPECT A DEDETTE	*(Mazurka)*	REMION Serge
JACQUELINA	*(Valse)*	D. R.
COMPAS MERENGUE	*(Compas)*	
JALOUSIE	*(Tango)*	D. R.

FACE 2		
POIL TI CHATTE	*(Biguine)*	DESROC
LA DECADENCE	*(Slow)*	Serge GAINSBOURG
MISS ARIMAN	*(Calypso)*	Lord KICHTENER
CONCERTO POUR UN ETE	*(Slow)*	D. R.



Composition de l'Ensemble

MURAT Roland	Hight Tenor
JUPITER Lucien	Double Tenor
VERDEAU Michel	Double second
DESROC Gabriel	Double second (Chef d'Orchestre)
NAZAIRE Andre	Guitare
TUERNAL Louis	Cellos (alto)
PIERRE-EMILE Asselin	Tenor Basse
FENE Louis	Basse
VANGOT Jean-Claude	Batterie
PARFAIT Mathurin	Chant (Cloche)
DELANCE Serge	Chant (Tumba)
RAVIN Serge	Chant (Timbale)

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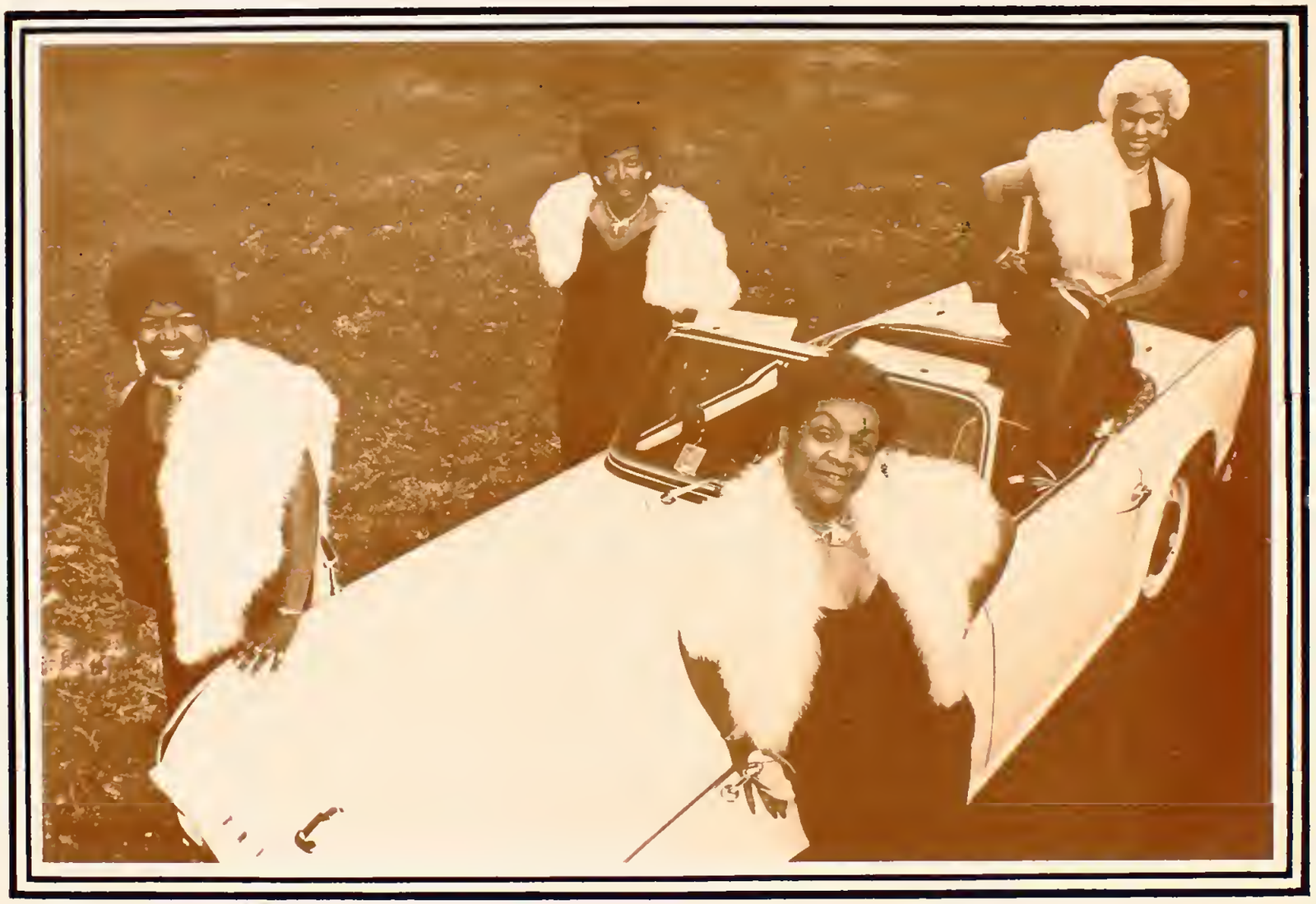
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Maquette : Jean-Claude TORIBIO
Prise de son : G. ROY-LARENTRY

IMP. CHAUMÈS - VINCENNES

THE FOUR JEWELS

LOADED WITH GOODIES



BJM
RECORDS

SIDE ONE

LOADED WITH GOODIES
Lead: Carrie
(Bob E. Lee) Suffolk Music, BMI

OPPORTUNITY
Lead: Sandra and Grace
(Evans Stewart) Screen Gems Columbia Music, BMI

JOHNNY JEALOUSY
Lead: Margie
(Bob E. Lee) Paddock Music, BMI

SOMEONE SPECIAL
Lead: Margie
(John F. King) Paddock Music, BMI

BABY IT'S YOU
Lead: Margie
(J. Hudson, G. Gregory, J. Bracken) Conrad Music, BMI

SIDE TWO

I NEED YOU SO MUCH
Lead: Margie
(S. Peoples) Arc Music, BM

I LOVE ME SOME YOU
Lead: Grace
(Bob E. Lee) Paddock Music, Inc., BMI

DEAR MISS LOVELORN
Lead: Margie and Sandra
(Sandra Bears) BEOWMAC Music, BMI

FOR THE LOVE OF MIKE
Lead: Grace
(Chester Simmons) Arc Music, BMI

TIME FOR LOVE
Lead: Carrie
(Bob E. Lee) Arc Music, BMI

THE FOUR JEWELS
Sandra Bears
Margie Clark
Carrie Mingo
Grace Ruffin

MUSICIANS:
Drums: James Thomas
Bass Guitar: Billy Harris
Rhythm Guitar: James C. Bryant
Piano: Martin R. Ford
Tenor/Baritone Sax: Jacques Johnson
Tenor Sax: Buckley Hugo
Trumpet: Tony Aversano
Vibes: Marshall Maley

PRODUCED BY:
Lawrence E. Berry, J. "Buddy" Owens, J. "Mac" Alsobrooks
Recorded at Lion & Fox, Washington, D.C.
Engineer: Leigh Stevens
Coordinator: Lawrence E. Berry
Music Arrangements: Jacques Johnson
Vocal Arrangements: The Four Jewels
Cover Photo: Gene Young
Cover Design: Gerald W. Hines

THE IMPALAS FOUR JEWELS THE JEWELS

During the very late 1950's, four young schoolmates, who sang in the school choir, wanted to form a vocal group. Influenced by their older brothers who were in local groups, Sandra Bears and Grace Ruffin eventually teamed with Margie Clark and Carrie Mingo to become the Impalas. Thus, another car-named vocal group emerged right in our Nation's Capital.

After singing together for some months, the Impalas went to Bo Diddley's basement studio on Rhode Island Avenue in Northeast D.C. to record for the very first time. It was the fall of 1961 when "For the Love of Mike", with Grace Ruffin singing lead backed with "I Need You So Much", featuring Margie Clark, were recorded with Bo Diddley playing the guitar. Since he was already associated with the Chess Brothers' recording company in Chicago, Diddley used his influence to get the songs released on the brothers' Checker label. With little sales activity on the record, the ladies soon found their way to Washington's Bobby Lee, who became their producer and manager. It was he who suggested that the Impalas adopt a new name - one that would characterize their femininity as well as avoid confusion with the male group of the same name. Therefore, the group, in name only, transformed into the Four Jewels. As the Four Jewels, the group recorded several sides for Bobby Lee on his Start Label.

These recording sessions took place in a studio on K Street in Northwest Washington in 1962. The first release was Start 638, "Loaded With Goodies", with Carrie Mingo on lead for the Four Jewels. The flip side entitled "Fire" had Sandra Bears on lead. The second Start release was also inexplicably numbered 638. This release was comprised of "Johnny Jealousy" b/w "Someone Special", both featuring Margie Clark on the lead vocals. The third and final single Start 641, was "All That's Good", led by Margie Clark, and "I Love Me Some You", led by Grace Ruffin.

These releases on Start were limited pressings, and today rate as very collectible records even in the Baltimore-Washington area where they were originally circulated. But, Bobby Lee at least was able to generate enough interest in the Four Jewels to have the Chess Record Company re-release "Loaded With Goodies" on Checker 1039. The flip side, which was recorded in Chicago, was entitled "Dapper Dan", and featured Grace Ruffin on lead. At this same recording session, the songstresses did background vocals for Grace's first cousin, the late Billy Stewart, on the tune, "Reap What You Sow". This session in Chicago also resulted in the subsequent release of Checker 1069, "Time For Love", led by Carrie Mingo, and backed by the composition "That's What They Put Erasers on Pencils For", with Margie Clark out front.



Sandra, Grace, Margie, Carrie

Following the expiration of the contractual agreement between the Four Jewels and the Chess Recording Company, Carrie Mingo, not wanting to go out on the road, left the group; thus the original Four Jewels became only three. Sandra, Margie, and Grace almost immediately recruited Martha Harvin as the fourth voice, and the group became The Jewels. At about the same time "Smokey" McAllister became the group's manager, and it was he who arranged for the Jewels to record for Carol King's Dimension Records in New York. After the review of many demos, it was decided that the group would record what turned out to be their biggest song and a national hit — "Opportunity".

While they did not have a particularly positive feeling about their recording of "Opportunity", the Jewels watched as the record really took off, getting lots of air play, steadily climbing the national charts, and finally emerging as the biggest selling recording for the group.

As in the past, personal appearances for the Jewels continued at a significant rate. It was at one of these "gigs", coincidentally at the legendary Apollo Theatre in New York City, that the Jewels were spotted by James Brown. He recognized their talent and outstanding stage presence, and, before long, the Jewels were a major part of the James Brown Review. The Jewels now say it was quite an experience which afforded them a first-hand opportunity to learn a great deal about showmanship and the difficulty of life on the road, a most exhausting and demanding lifestyle.

The Jewels also recorded with James Brown; in fact, they can be heard on "Say It Loud — I'm Black and I'm Proud", a Top 10 national hit for his soulfulness in 1968.

For many fans of the girl group sound, this current album is long overdue. The credit for compiling this package belongs to Lawrence Berry, who, along with James "Buddy" Owens and J. "Mac" Alsobrooks, has created a gem.

After futile attempts during the last few years to license the original masters in order to compile an album of material by the Impalas-Four Jewels-Jewels, a decision was made to re-form the original vocal group, and re-record the tunes, virtually note for note, as they originally were done in the 1960's.

An initial hurdle in this project involved Carrie Mingo, who, for most of the last decade, has been a member of another Washington vocal group - The Velons.

Further, the other three vocalists have continued to entertain professionally as the Jewels, having a rather high profile in and around the Nation's Capital. Nevertheless, with much encouragement, the original Impalas/Four Jewels were reunited for the purpose of recording this album.

Thus, Sandra Bears, Margie Clark, Carrie Mingo, and Grace Ruffin, together for the first time in two decades, entered a Wasington, D.C. recording studio in early 1985 to record the tracks for their first-ever album. All together, ten great songs by this dynamite female vocal group resulted from this session. Not only is there a brand new, never before released tune by the Four Jewels available on the new album, but also there are nine other tunes originally recorded in the early to mid '60's which, as singles have become collectors' items.

If you have not heard any of this material, understandably there is no way that you could realize just how it sounds like the '60's vintage material. Songs like "Loaded With Goodies", "Time For Love", "Johnny Jealousy", and "Opportunity" are all here and finally available in one package, along with six other tunes. Each member of the group performs the lead vocal on at least one track, just to demonstrate the versatility of these talented ladies.

This album, "Loaded With Goodies", is one of the finest products to emerge from the Nation's Capital. I surely hope that you enjoy playing and listening to this material by the Four Jewels as much as I do. Why don't you join me now by turning the volume up, as you sit back in a comfortable position, and simply let this "jewel" of an album turn back the hands of time with some of the finest sounds around?

Max Oates
Producer/Host
Classic Rock'n Roll
WFBE FM-95
Flint, Michigan

MADE IN USA

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STEREO

BOSSA NOVA

Rafael Rodrigues and his Orchestra



PST-740

STEREO

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TECHNICAL DATA (RIAA)

This "Living Sound" Stereophonic recording was producad by using the most advenced technical mathods availeble. Tha recordings were made on an Ampax 350-2 with speciat alectronic circuitry end 350 3, whero required, using RCA end Talefunkan microphonas. Tha masters ware cut with a Scully Automatic Racording Lathe, with a Westrex WE3C outter, controllad vertical amplituda in tha amount requirad to maintain excallant channal separation. Compression and limiter amplifiar with adjustable return time provides extraordinary high level with undistorted reproduction.

Low Frquency Renge	16 CPS
High Frequency Ranga	25,000 CPS
Crossover	500 CPS
Rolloff	13 Db at 10 KC

BOSSA NOVA
I DREAM OF JEANNIE
DIM LIGHT
LA CUCARACHA
BONGO MAN
REVERIE

BOSSA NOVA
WHEN THE SAINTS GO MARCHING IN
AY AY AY
LA PALOMA
FALSO AMOR
CIELITO LINDO

PALACE

BROADWAY SHOWS AND MOTION PICTURE FAVORITES

Oklahoma and South Pacific, PST-607
Gigi and Music Man, PST-609
Broadway Hits, PST-615
Show Time, PST-620
My Fair Lady, PST-637
Exodus and
Movie Themes, PST-654
Merry Widow and Oklahoma, PST-659
Music Man and Mikado, PST-660

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Let's Cha-Cha, PST-606
Dance Party, PST-616
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Tangos, PST-619
In Polka Time, PST-626
Dance Band Cha-Cha, PST-631
Cha-Cha Fiesta, PST-645
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Latin Dance Party, PST-650
Let's Dance, PST-652
Havana—2 AM, PST-657
Charanga, PST-661
Percussion in Cha-Cha Time, PST-664

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Honky Tonk Piano, PST-663

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OSCAR SOARES: violões (A1, A3, A4, A5, B1, B2, B4)
JULIANO TRINDADE (Bonitinho): violão solo (A1, A3, A4)
PAULO TOMADA: violão base, guitarrón (A2, A3, B3, B6)
HARVEY 'VECO' MARQUES: violão solo (A2, B3)
LUCIO YANEL: violão (A2)
CHALOY JARA: bandoneon (A4)
FRANCISCO CASTILHOS baixo (A1, A3, A5, B1, B2, B4)
CARLOS PEREZ: percussão (A1, A2, A3, A4, B1, B3, B4, B6)
PEDRO FIGUEIREDO: flauta, teclados, arranjo (B6)
MIGUEL BASTOS bandolim (B6)
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DIL 10358

Lado A

MAQUINA

AUTOR: WILLY CHIRINO

Tu, te movías entre la gente
disfrutabas del ambiente y de la revolución
y como una computadora
tu figura seductora
se movía con la canción
Yo, te miraba de una esquina
mientras debas la propina
por un vodka con limón
con un gesto egocentrista
me llevaste hasta la pista
como bala de cañón

Tu cuerpo es una máquina
que mira como máquina
que gira como máquina
al ritmo de la música
(se repite)

Yo, te sentía tan lejano
atrapada entre tus manos
sin poderme liberar
y aunque ya no lo quería
mi cabeza enloquecía
pidiéndote bailar
Tu no dijiste ni tu nombre
Te sentías un superhombre
Héroe de televisión
Y, cuando terminó la pieza
diste vuelta a la cabeza
Hacia otra dirección

Tu cuerpo es una máquina
que mira como máquina
que gira como máquina
al ritmo de la música

DOÑA SOLEDAD

AUTOR: WILLY CHIRINO

Compañera fiel
Reina de la noche
Si no estoy con él
Tu ocupas su lugar
Vestida de azul
Vienes e buscarme
para destrozar
mi tranquilidad

Oh oh Doña Soledad
Oh oh Doña Soledad

Salgo a caminar
y estás en una esquina
Sentada en algún bar
de la gran ciudad
y cada lugar
tu me lo adivinas
y haces un elarde
de puritualidad

Oh oh Doña Soledad
Oh oh Doña Soledad

Tu presencia cruel
Toca mi piel de madrugada
Doña Soledad
Yo estoy sin él, y tu en mi almohada
Vete ya de mí para vivir acompañada

Oh oh Doña Soledad
Oh Oh Doña Soledad

Mágica mujer
Sutil y misteriosa
amiga de los gatos en la oscuridad
A veces ma haces bien
y otras me haces daño
mezcla de tristeza con serenidad

Oh oh Doña Soledad
Oh oh Doña Soledad

Tu presencia cruel toca mi piel de madrugada
Doña Soledad, me llenes ya desesperada
Vete ya de mí para vivir acompañada

FUEGO

AUTORES: LAS DIEGO

Yo soy toda tuya cuando estás conmigo
y tomo tus menos que soy ye muy mías
te miro a los ojos queriendo tenerte
yo siento fuego, fuego

Recorro tu cuerpo con todos mus dedos
me hables de cosas de pronto me enciendo
Qué es esto que siento me ebraza
Yo siento fuego, fuego

Prendiendo estás le llama de mi emot
cabalgas poco a poco en mi interior
Temblando están tus labios de amoción
Yo siento fuego, fuego

Se quemen las paredes por amor
Hagamos una hoguera la ilusión
Perdiéndonos en ella tu y yo
hasta sentir el fuego, fuego

De pronto en burbujas se van las palabras
Se envuelve este cuarto de nuestro silencio
Comienzo de nuevo e llenarte de besos
y vuelvo a ebrazarte.

Te invento caricias que ñadie te ha dado
Pretendo que olvides amores pasados
me tocas, me quemas, te ebrazo, me entrego
Yo siento fuego, fuego

Prendiendo estás la llama de mi amor
cabalgas poco a poco en mi interior
Temblando están tus labios de emoción
yo siento fuego, fuego
Se quemen las paredes por amor
Hagamos una hoguera la ilusión
Perdiéndonos en ella tu y yo
hasta sentir el fuego, fuego

De pronto en burbujas se van las palabras
Se envuelve este cuerto de nuestro silencio
comienzo de nuevo a llenarte de besos
y vuelvo e excitarte ...

CUANDO EL AMOR TE TOCA

AUTOR: DIBI-NINI CARUCCI
VERSION AL ESPAÑOL: LISSETTE

Vivo por día la vida y sus grendes problemas
Canto canciones de amor evitando el esquema
Lloro si veo que alguno sufre de tristeza
Amo el amigo sincero que cumple promesas
Tu que estuviste tan cerca y no me has comprendido
Me hiciste tocar el amor y ahore buscas mi olvido
En sentimientos los dos somos tan diferentes
más cuando el amor te toca dí; ¿cómo te sientes?

Yo siento cielos,
tu sientes mares
me siento sabia,
tu sientes rabia
Tu sientes ganas de gritar
yo siento ganas de escapar
Tu sientes ganas de mentirme
yo siento ganas de morirme
Ahore que te vas, no pensaré en ti por qué
Fué de más todo lo que emé
fué demasiado ... amándote

Ayer era sólo una amante de tus aventúras
Hoy soy mujer y con miedo buscando ternura
Por no quederme tan sola con mil expedientes
más cuando el amor te toca dí; ¿cómo te sientes?

DE CARNE Y HUESO

AUTOR: TITTI SOTTO

En esta gran madeja que se llama humanidad
El hilo cada día veo que se enreda más
Ya casi está presente la temible realidad
Será la misma gente la que se exterminará

La historia poca cosa le enseñó a la sociedad
Por más que adelantamos sólo vamos pare atrás
Qué diablos me interesa Marte, Venus o Plutón
Cuando aquí en la tierra no se acaba la guerra

De carne y hueso
De carne y hueso
De carne y hueso
Todavía sigue siendo el hombre un enimal
De carne y hueso
De carne y hueso
De carne y hueso
Todavía golpe a golpe tiene que ganar

Espero que comprendan el por qué de esta canción
Es culpa de la radio y de la televisión
que a diario vocíferan la noticia criminal
que ya este planeta se ha vuelto un ersenal

De carne y hueso
De carne y hueso

Quiero un mar y un cielo azul
con libertad
y una canción de esperanza
¿Dónde está el amor, la paz y la amistad?
En otra dimensión!

De carne y hueso
De carne y hueso
De carné y hueso
Todavía sigue siendo el hombre un animal
De carne y hueso
De carne y hueso
De carne y hueso
Todavía golpe a golpe tiene que ganar

Lado B

CARICATURA

AUTOR: LISSETTE

La luz de afuera te espera y se queda encendida
Un centinela que vela muy fiel tu llegada
El reloj me atormenta y recuerda
y me culpa quizás que te pierda
Marca las horas y acusa que ya es madrugada

Por qué me mientes y puedes mirarme a los ojos
Hoy sin faltar te diré que me iré sin volver
El teléfono suena y mi mente
trata de contestar friamente
Sabe Dios que mentira me vas a vender

Una caricatura de aquello que fuimos
una caricatura de un sueño de amor
una dulce tortura en mi cama sin besos
unas tristes figuras de trapo y cartón
una caricatura murmura la gente
que fingiendo ternura y amor ideal
marionetas que bailan la cuerda inclemente
de una música triste aún sin final

Escapemos de este infierno
comencemos a querernos

No eras tú y la noche se vuelve tan larga
Vuelve la espera, la radio o un libro, tal vez.
Buscaré cartas viejas, palabras
Quemaría una a una con rabia
Más las guardo en el fondo de mi insensatez

Una caricatura de aquello que fuimos
una caricatura de un sueño de amor
una dulce tortura en mi cama sin besos
unas tristes figuras de trapo y cartón
una caricatura murmura la gente
Que fingiendo ternura y amor ideal
Marionetas que bailan la cuerda inclemente
De una música triste aún sin final

Una caricatura, fuimos tu y yo
una caricatura de aquello que fuimos
De todo aquello que pasó
una caricatura
promesas de cristal, falsedad
Una caricatura de aquello que fuimos
Que nunca sentimos, qué nada es verdad
Una caricatura.

ENAMORADOS

AUTOR: JORGE LUIS PILOTO

Todo una vida
Compartiendo siempre el bien y el mal
Apoyándonos al caminar
Toda una vida

Empeñados en buscar un sitio donde
entregarnos
convencidos de que somos dos

Enamorados,
Viviendo a plenitud y excesos
Salvando nuestro amor de celos
Unidos en un solo beso
Enamorados
ganando cada noche un sueño
Perdiéndole el temor al tiempo
Dejándonos llevar las manos
Enamorados, enamorados

Celebrando cualquier ocasión
Saludándonos con una flor,
cada verano

Empeñados en buscar un sitio donde entregarnos
Convencidos de que somos dos.

NO SOY UNA SEÑORA

AUTOR: I. FOSSATTI
VERSION AL ESPAÑOL: LISSETTE

Recuerdo la prisa
Que tenía por llegar
Después del trabajo
y volar a mis brazos
Como cambia el tiempo
Lo llevarón mil kilómetros Sur
de mi tolerancia
con su arrogancia
El quiso escaparse
con cualquiera al peor motel
Por la carretera,
a cuestas con mi vida entera
Yo quise escaparme
por no quedarme sola aquí
en un mar de lágrimas
más cómo recordarlo ahora..

No soy una señora
conducta excelente ejemplo de virtuosidad
no soy una señora
y a cambio de nada robarme toda mi libertad
Oh no, Oh no

Las mil y una noches
de tertulias sin final
y recoger escombros
de sus amigas de insomnio
más qué terrible fatiga
tener que volver a empezar
con mi desventura
y con sus aventuras
Yo quise escaparme
desplegar mis alas y volar
sin un rumbo fijo
más cómo recordarlo ahora..

No soy una señora
conducta excelente ejemplo de virtuosidad
No soy una señora
y a cambio de nada robarme toda mi libertad
No soy una señora
con alas cortadas y muchas ganas de volar
Oh no, Oh no no no

ECLIPSE TOTAL DEL AMOR

AUTOR: J. STEINMAN
VERSION AL ESPAÑOL: LISSETTE

Mirame
De vez en cuando siento que me estás olvidando y que
no regresarás
Mirame
De vez en cuando pienso que ya estoy muy cansada
de estar sola y escucharme llorar
Mirame
De vez en cuando miro atrás y veo con miedo lo mejor
de nuestros años correr
Mirame
De vez en cuando quiero escaparme y tu mirada
me envuelve y me vuelvo a perder
Mira mis ojos
De vez en cuando siento enloquecer
Mira mis ojos
De vez en cuando siento enloquecer

Y esta noche quiero más
que me abraces fuertemente
en tus brazos soñaré
que el amor es para siempre
Que en penumbras un rayo de luz
nos envuelva a los dos
Vivimos atrapados en un juego de azar
Tu amor es una sombra para mi libertad
Ya nada puedo hacer y no logro escapar
De un fuego sobre pólvora que puede estallar
Y así le tengo que amar
el tiempo acaba de empezar
el tiempo no terminará

Erase una vez una historia feliz
y ahora es sólo un cuento de horror
ya nada puedo hacer
Eclipse total del amor

Erase una vez una hazaña vivir
y ahora ya no tengo valor
nada que decir
Eclipse total del amor
Eclipse total del amor
Mira mis ojos
Mirame

A VECES

AUTOR: JORGE L. PILOTO

A veces creo que dejé de amarte
y salgo decidida a asegurarme
a veces creo que ya estás muy lejos..

Más siempre tu apareces en mis sueños
Enciendes mis recuerdos como el fuego
Tu imagen llega a ser como una llama
Penetra por mi mente hasta quemarla
¿Qué luz dejaste en mi, que no se apaga.?

A veces creo que me he enamorado
y voy con otra gente a celebrarlo
A veces creo que ya te he olvidado

Más siempre el corazón viene y me engaña
Descubro que ese amor tiene otra cara
Despierto confundida en cama extraña
Te llamo y el silencio es quien me habla
Las veces que he llorado con el alba.

..A veces creo que no siento nada
que soy como las piedras, como el agua
a veces creo que tu llevaste... mi alma..

THE Silver Tones

ONE CHANCE WITH YOU



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Silver Tones

This Side

1.	One Chance With You (W. JACOBS)	3:09
2.	Pointed Toes (CARL PERKINS)	2:30
3.	Off the Wall (W. JACOBS)	2:40
4.	Let it Rock (C. BERRY)	2:18
5.	Flip, Flop & Fly (J. TURNER)	4:48
6.	Floyds Guitar Blues (F. SMITH)	2:45

The Other Side

1.	Real Fine Frame (B. JOHNSON)	2:16+
2.	Don't Say That No More (J. REED)	3:02
3.	Linda Lou (R. SHARPE)	3:47
4.	Hand Clappin' (R PRYSOCK)	2:33
5.	Tell Me What's the Reason (F. GADREZ)	3:22*
6.	Roller Coaster (W. JACOBS)	2:28
7.	Andy of Mayberry	:30

*Mix by Al Hurschman
+ Recorded & Mixed by Dan Dallas

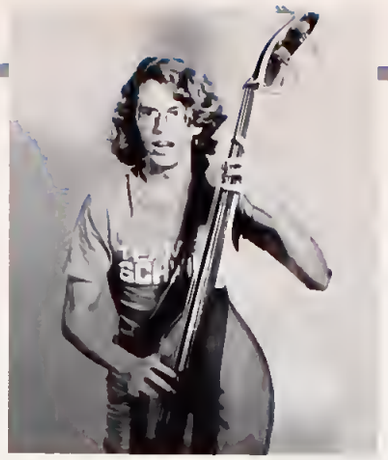
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Steve Nardella, Guitar, Harp, Vocals
Carl Hildebrandt, Bass.
Tom McDermot, Drums

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Scott, Foresman and Company

Eastern Office

Oakland, New Jersey

Open house

October 8, 1967



Voices of Literature

Scott, Foresman and Company is pleased to present this record album to you on the occasion of the Open House of our new regional office in Oakland, New Jersey.

The new 20,499-square-foot building, situated on a three-acre site in the Oakland Research and Office Park, is the third major facility in the 60-year history of the Scott, Foresman Eastern Office. Housing a sales promotion and general accounting department of 80 employees and headquarters for the more than 60 educational sales representatives and consultants, the Eastern Office serves the needs of schools and colleges in Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, eastern Pennsylvania, Delaware, Maryland, Virginia, and the District of Columbia.

Founded by Erastus Howard Scott, Hugh A. Foresman, and his brother William Coates Foresman, the Company received its charter as an Illinois corporation in 1896. From a few highly successful Latin texts and the widely used ROBERT'S RULES OF ORDER, the list of active titles today has grown to more than 2100, representing publishing efforts from kindergarten through college: from textbooks to multi-media instructional programs. This great expansion in materials and personnel brought with it the need for ever enlarging and more numerous physical facilities. Today, there is a new National Headquarters in Glenview, Illinois, and a Distribution Center in Pinola, Indiana; in addition to the Oakland Office, there are three other branch offices in Atlanta, Georgia; Dallas, Texas; and Palo Alto, California. Corporate expansion has added two wholly owned trade book subsidiaries in New York—Lothrop, Lee & Shepard Co., Inc., publishers of children's literature; and William Morrow and Company, Inc., publishers of juvenile and adult fiction and nonfiction.

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Acknowledgments

Sophocles' ANTIGONE translated by H. D. F. Kitto.[1] From the Prologue to The Canterbury Tales, from THE PORTABLE CHAUCER translated and edited by Theodore Morrison.[2] "Miniver Cheevy" by Edwin Arlington Robinson.[3] "Richard Cory" by Edwin Arlington Robinson.[4]

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Side one

Band 1 from *Antigone* by Sophocles, translated by H. D. F. Kitto, as presented by the Department of Dramatic Art, Hearst Greek Theatre, University of California, Berkeley. This example of early Greek drama, illustrative of language patterns of that day, and unlike those of today's theater, still represents a theme that has for centuries confronted people everywhere. (8:24)

Band 2 "Angelus ad Virginem," an anonymous medieval hymn, sung in Middle English by Hervey Hicks, is illustrative of the singular place hymns such as this one had in medieval society. (:49)

Band 3 from the Prologue to The Canterbury Tales by Geoffrey Chaucer, read by Peter Ustinov. In this short Chaucerian excerpt, the ability of the author to record the idiosyncrasies of the people and the times is distinctly evident. (3:55)

Band 4 "Let Me Not to the Marriage of True Minds" by William Shakespeare, read by Peter Ustinov. This sonnet is one of Shakespeare's most effective tributes to an eternal theme. (:59)

Band 5 "My Last Duchess" by Robert Browning, read by Maurice Copeland. Here is a subtle analysis of character through the use of well-chosen words by a distinguished 19th-century Englishman of deep sensitivity. (3:17)

Side two

Band 1 "Liberty or Death" by Patrick Henry, read by Donald Gallagher. Delivered at the Virginia Convention of Delegates, March 23, 1775, this speech, representative of the hopes of people everywhere, is even today a timely remembrance of the spirit that permeated colonial America. (4:10)

Band 2 from "An Interview with Henry David Thoreau" read by Hans Conried and Arlene Nadel. Thoreau's words and his devotion to his personal ideals is a lesson for today that cannot be overlooked or taken lightly. (5:14)

Band 3 "The Old Chisholm Trail," an anonymous ballad, sung by Cisco Houston. Typical of our expanding American westward movement, ballads such as this one inspired, pleased, and encouraged the early settlers of our country. (2:02)

Band 4 "Miniver Cheevy" and "Richard Cory" by Edwin Arlington Robinson, read by Donald Gallagher. In these two poems the poet reveals his ability to characterize the subtleties in human behavior. (2:37)

Band 5 "The Bell" from "Devotions upon Emergent Occasions" by John Donne, read by David McCellum. Although written in the early 17th century, here is a timely piece of literature pointing out man's responsibility not only to himself but to his fellowman. (1:17)

SPIRITUALS



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SPIRITUALS

Graham Jackson Choir

Waymon Bray, Faustina Tate, Evelyn Taylor - Sopranos • Juanita Crawford, Victoria Smith,
Jay Tabor - Altos • William E. Jones - Tenor • Ambrose Phillips - Baritone • Inman Banks - Bass

Conducted by GRAHAM JACKSON

Side One

1. **DEEP RIVER** (Soloist: Juanita Crawford)
2. **CERTAINLY LORD** (Soloist: Ambrose Phillips)
3. **EV'RY TIME I FEEL DE SPIRIT** (Soloist: Juanita Crawford)
4. **AIN'T GONNA WAR NO MORE** (Soloist: Ambrose Phillips)
5. **COULDN'T HEAR NOBODY PRAY** (Soloist: Waymon Bray)
6. **TRAMPIN'** (Soloist: Juanita Crawford)
7. **JOSHUA FIT DE BATTLE OF JERICHO** (Soloist: Inman Banks)
8. **I'M SO GLAD TROUBLE DON'T LAST ALWAYS** (Soloist: Waymon Bray)
9. **HEAVEN** (Soloist: Ambrose Phillips)

Side Two

1. **SWING LOW, SWEET CHARIOT** (Soloist: Faustina Tate)
2. **GO DOWN, MOSES** (Soloist: Inman Banks)
3. **GUIDE MY FEET** (Soloist: Evelyn Taylor)
4. **STEAL AWAY** (Soloist: Faustina Tate)
5. **LI'L DAVID** (Soloist: William E. Jones)
6. **BYE AND BYE** (Soloist: Waymon Bray)
7. **JACOB'S LADDER** (Soloist: Faustina Tate)

THE MUSIC

The first soloist whom you hear on this record is a woman, a woman with a truly remarkable voice—Juanita Crawford. You will hear her wonderful voice singing solo in several of these spirituals, and in each other number one of her equally remarkable colleagues in the Graham Jackson Choir sings the solo part.

Westminster's engineering staff was in Atlanta on a recording assignment when they first heard of the Graham Jackson Choir, and the reports were so glowing that they decided that they must hear the group sing. As soon as they heard them they knew that they had made a real "find" and lost no time in getting down to the business of putting the Graham Jackson Choir on tape. The following paragraphs from an article by Harold Martin in *The Atlanta Journal and Constitution* describe the recording session which produced the performances you hear on this disc:

"They were used to singing at parties, where people were milling around, and the background accompaniment to their song was the clink of glasses, and the chatter of voices, and the clatter of waiters clearing away tables. The dead silence in the Hall of Bishops seemed to make them nervous. They sang for an hour, and to those of us who sat there listening, it was beautiful. But something was lacking in it, the recording man said, a quality of spontaneity, of deep feeling.

" 'They are thinking of the sound of the words as they say them, not of the meaning of the words, of the sorrow, the longing and the hope, that the words convey,' said the little man who was bossing the recording. 'Technically it is perfect. But the soul is not there.'

"So they tried it again and again. And still the little man was not satisfied. Finally, it was nearly midnight, and the singers were growing weary now. Their eyes drooped and, as Graham talked to them, one of them began to cry.

"It was then that they began to sing. They kicked off their shoes and threw their heads back, and the melody began to pour from their throats. All the weariness was in it this time, all the anguish, all the longing, all the hope.

"All of us who were listening had heard the spirituals sung a thousand times. But never had we heard them sung like this.

"They sounded as they must have sounded years and years ago, when the glow of the sun in the West was the gateway to heaven, and the tired slaves came home from the fields at eventide pouring out their hearts in golden song.

"In a few months . . . . . the spirituals will be on the market on long-play records under the Westminster label. For hi-fi bugs and ordinary music lovers alike, they'll be well worth watching for."

Of all the music which the Negro race has produced the spirituals rank first and foremost in expressive values. They came from the hearts of an oppressed people whose religious hopes and aspirations were their consoling salvation in life. The spirituals are hymns, they have been cited as more genuine in fervor and faith than any "sung since the psalmists of Israel relieved their burdened hearts and expressed their exaltation."

The birth of these songs has never been exactly determined, but undoubtedly they came with the dawn of slavery. Their rhythmic characteristics reveal a relationship to African songs both in verse forms and in melodic structure, although the music of the white man could hardly have failed to reshape both their melody and their rhythm. All this was intuitive, for the spiritual, like all music of the folk, was purely improvisatory, born of an urge to voice emotions. Early texts were based almost exclusively on the Bible.

It was not until 1871, when Professor George L. White of Fisk University formed the Jubilee Singers, that recognition of Negro spirituals began. Their first tour gave large audiences their first opportunity to hear these simple and moving songs. People were so deeply impressed that it proved profitable to make these songs available in harmonized form. Interest in the music of the Negro, like the pebble in the pond, widened its circle slowly but surely. It took a simple-hearted and modest European peasant, a singularly gifted musician himself, to awaken that interest and make all Americans realize the worth of this music which, having sprung from the hearts of an unjustly suppressed people, none the less belongs to all the people.

That man was Antonin Dvorák. The year was 1894. Dvorák said of the melodies of the spirituals: "They are the most striking and appealing melodies found on this side of the water . . . What songs, then, belong to the Americans? They are the melodies that would stop him on the street if he were in a strange land and make the home-feeling well up in him." A stranger to our shores, he none the less contended that the Negro spirituals were the most indigenous and the freshest melodies he had heard in this country. He rebuked one American composer, whom he found influenced by European strains and idioms, by saying: "Here, in the music you have neglected, even despised, is something spontaneous, sincere, and different, native to your own country. Why not use it?"



GRAHAM JACKSON CHOIR
Front row, left to right: Faustina Tate, Waymon Bray, Evelyn Taylor, Juanita Crawford. Second row, left to right: Graham Jackson, Ambrose Phillips, Inman Banks, William E. Jones

THE ARTIST

GRAHAM JACKSON, pianist, accordionist, and founder and conductor of the GRAHAM JACKSON CHOIR, is one of the best-known musical entertainers in the country. He has appeared as guest artist on many television and radio shows on the leading networks, and he has had a daily radio program of his own for the past seven years. He makes regular tours throughout the United States, has been Choir Director and Organist at the First Congregational Church in Atlanta for more than twenty years, and performs at innumerable conventions and civic occasions all over the country. He was Official Entertainer for President Roosevelt, for whom he played many times both in Washington and at the Little White House, and he has given Command Performances for President Truman and for President Eisenhower.

THE RECORD

This is a STEREOPHONIC recording, processed according to the R.I.A.A. characteristic from a tape recorded with Westminster's exclusive "Penorthophonic"® technique. It should be played only with a stereo cartridge. To achieve the greatest fidelity each Westminster record is mastered at the volume level technically suited to it. Therefore, set your volume control at the level which sounds best to your ears and, for maximum listening pleasure, we recommend that you sit at least six feet from the speaker. Variations in listening rooms and playback equipment may require additional adjustment of bass and treble controls to obtain NATURAL BALANCE.

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Printed in U.S.A.

IVORY TIGER VARIATIONS ON A THEME

by Joseph E. Brockman



Joey Brockman loved music.

He began taking piano lessons when he was only 4½ years old, and wrote "Ivory Tiger" as an assignment two years later. He played it for his teacher who recorded it on a cassette at his lesson on June 13, 1978. That was to be his last lesson... ever. The following week Joey got the chicken pox, then developed symptoms of Reye's Syndrome and died one week later.

The first cut on this album is taken from the recording when Joey first played "Ivory Tiger" for his teacher. "Ivory Tiger" was transcribed from that original tape by Joey's teacher, Mrs. Barabara Wasson, and her son Steve. Sale of the sheet music became the first fund-raising effort of MUSIC-A-THON, the fund-raising project of the National Reye's Syndrome Foundation of Bryan, Ohio.

A word about the recording of this album. We have titled it "Ivory Tiger — Variations on a Theme", but it might be more properly titled, "Improvisations on a Theme". The idea for the album started when Joey's mother, Ginger Brockman, took the sheet music to Reverend Michael Bernert, a priest of the Archdiocese of Cincinnati, Ohio. Reverend Bernert, had studied music at the College Conservatory of Music in Cincinnati, Ohio and at the French Academy of Music in Paris. He suggested that he might be able to expand Joey's melody into a full record. The idea became a reality when the Knights of Columbus Council No. 4022 of Dayton, Ohio, donated the money to produce the album with Reverend Bernert at the piano. However, Reverend Bernert never had the opportunity to write down any of his variations; so, when he got to the recording session there was no sheet music to follow. Instead he worked to create different moods by improvising on Joey's basic theme.

It is safe to say that Reverend Bernert was truly inspired that day. He was able to expand Joey's melody in a light classical style without losing its original theme. The end result is an album of unique and quite enjoyable listening, made all the more meaningful with the knowledge that proceeds from its sale will go to help fight the disease that claimed young Joey's life.

All funds raised by the National Reye's Syndrome Foundation are used for research into Reye's Syndrome, and for the dissemination of information about this disease that strikes children from infancy through nineteen years of age. For more information about Reye's Syndrome ask your doctor, or write the National Reye's Syndrome Foundation, P.O. Box 829, Bryan, Ohio 43506.



JOSEPH E. BROCKMAN
August 20, 1971 — June 27, 1978

MUSIC-A-THON
National REYE'S SYNDROME Foundation

NATIONAL REYE'S SYNDROME FOUNDATION
P.O. BOX 829, BRYAN, OHIO 43506

004027 -

MCA RECORDS

위쉬본 애쉬

「EVERYBODY NEEDS A FRIEND」

드디어 국내 시판!

WISHBONE ASH



WISHBONE FOUR

EVERYBODY NEEDS A FR

영국 South-east 중심으로 활약하던 "Martin Turner"와 "Steve Upton"이 1969년에 결성한 그룹이다. 초기에는 영국 클럽 등을 다니며 연주 활동을 펼치면서 음악 실력을 쌓았으며 영국 밴드라기 보다는 미국적인 음악 스타일이 더욱 강했다. 이들은 투윈 기타 하모니의 창시자이기도 하며 강한 보컬은 타의 추종을 불허한다. 여기에 소개된 앨범 "Wishbone 4"는 1973년에 발표한 앨범으로써 그중 ""Everybody Needs a Friend(모든 사람들은 친구를 필요로 한다)"는 뒤늦게 국내에 히트한 노래로써 유행에 관계없이 꾸준한 사랑을 받는 노래이다.

DAE SEONG 주식회사 대성음반

DAE SEONG 대성음반

DAE SEONG

새음반소개



닐 다이아몬드20곡 걸작집
(MCTV-2/DM-0018)
닐 다이아몬드의 음악세계 30년을 총망라한 앨범으로 "Solitary Man", "Sweet Caroline", "Play Me", "Stones", "Song Sung Blue", "I'm I Said 등 히트한 20곡을 수록하였다.



로싱톤 콜린스 밴드
(MCA-5207/DM-0021)
비명에 간 "레너드 스키너드"의 후신인 "로싱톤 콜린스 밴드"의 두번째 앨범으로 "존 레논"의 죽음을 추모한 "대요나"를 비롯해서 "Next Phone Call" 등 10곡이 수록되어 있으며, "레너드 스키너드"를 지금도 아끼는 많은 팬들에게는 귀한 선물이 될 것이다.



멜 라 니
(BDS-5705/DM-0028)
허스키한 목소리와 흐느끼는 듯한 창법으로 노래하는 멜라니의 대명사 "Saddest thing(슬픈 것들)"를 비롯해서 "Ruby Tuesday", "What Have They Done To My Song Ma" 등 주옥같은 레퍼터리가 수록되었다.



크루세이더즈/스탠딩 톨
(MCA-5254/DM-0033)
국내에서 처음발매되는 크루세이더즈의 우반은 재즈 음악을 즐기는 팬들에게 값진 앨범이다. 독특한 연주와 소울 뮤직의 대가 "코 코커"가 초빙되어 노래한 "I'm So Glad I'm Standing Here Today"를 비롯해서 7곡이 수록되어 있다.



레너드 스키너드
레너드 스키너드의 선언
(MCA-3019/DM-0038)
8개의 골드 레코오드와 7개의 플래티늄 레코오드를 획득한 "레너드 스키너드"의 첫번째 앨범으로 그 유명한 "Simple Man" "Free Bird" "Tuesday's Gone" 등이 수록되어 있다. 뒤늦게 국내에 발매되는 이앨범은 서도 록을 즐겨듣는 팬들에게 값진 선물이 될 것이다.



도니 아리스 / 킹 쿨
(MCA-5237/DM-0022)
"파일드 체리"에서 기타리스트로 활약했던 "도니 아리스"의 야심작이다. 최근에 전 세계적으로 화제가 되고 있는 "My Girl"과 "Sweet Merilee" 등 10곡이 수록되었다.

DAS/MCA/ALSHIRE

DAE SEONG 주식회사 대성음반

MCA-2348
DM-0035



Side One
Ballad of the Beacon (4:58)
No Easy Road (3:40)
Everybody Needs a Friend (8:27)
Helpless (P. kendric) (3:35)

Side Two
Doctor (5:48)
Sorrel (5:02)
Sing Out the Song (4:21)
Rock'n Roll Widow (5:41)

Ted Turner
Lap-Steel, 12 String,
Acoustic and Electric
Guitars, and Vocals

Andy Powell
Acoustic and Electric
Guitars, and Vocals

Martin Turner
Bass Guitar and Vocals

Steve Upton
Drums and Percussion

Lyrics by Martin Turner
except 'Rock'n Roll
Widow' by Steve Upton

Music by Wishbone Ash

Engineer; Keith Harwood
(for a shillin')

Management; Miles Axe
Copeland III ('Captain Goddam')

Cover Design and
Photography; Hipgnosis
Tinting; Maurice Tate

Equipment Goodies and
Patience;Spoon,
Hobbit, Alf and Harry

Thanks also to George
Nash for keyboards on
'Everybody Needs a Friend'
Thanks to Graham
Maitland for piano on
'No Easy Road'
Thanks to Jimmy Helms, Phil Kenzie,
Dave Coxhill and Bud Parks for
brass on "No Easy Road."

Recorded in February
and March 1973
at Olympic and Apple
Studios—London
Publishing: Miles Music Ltd.—ASCAP
Graham Maitland appears through
the courtesy of Epic Records.
Produced by Wishbone Ash

로크 기타의 아름다운 화음

을 가진 음악 애호가라면 「위시 본 애쉬」 그룹을

다운타운의 음악실 D·J들이 알 다투어 틀어대
iend」는 점차 애청자가 늘어나 뒤늦게 방송가에

마음을 모두 뺏기고 마는 「Everybody Needs a
관계없이 애청되는 로크 명곡이 된지 오래다.
는 통기타의 잔잔한 흐름이 한참 퍼져오다가 보
져 짙은 음성은 모든 외로운 이들을 훈훈한 인정
니고 있다.
악기의 매력을 더한층 느끼게 해주며 누구나 기
해하기도 한다.
의 존재는 무엇일까? 미국 음지의 레코오드 메
Newton은 다음과 같이 지적했다.
의 화점상의 라이브 밴드로 타의 추종을 불허했

으며 특히 투윈 리드 기타(Twin Lead Guitar : 리드 기타는 일반적으로 한 명이었으나 이 그룹은 두 명이 리드를 담당하였다)라는 독특한 편성으로 로크 팬을 매혹시켰다. 원래 투윈 리드기타는 「아드버스」 그룹시절 재프 백과 지미 페이지가 시도하였으나 「위시본 애쉬」 그룹은 이러한 기타 연주를 본격적으로 펼쳐나갔다.

「위시본 애쉬」는 어느 그룹보다도 로크 기타의 연주 테크닉을 가장 화려하게 표현한 대명사적인 그룹으로 지금도 평가 받고 있다."

여러장의 앨범 가운데 「위시본 애쉬」 앨범은 가장 정상의 인기를 집중받던 시절(1973)에 발매된 것으로 로크 명반에 끼는 명작이다.

특히 테드 터너(기타)와 앤디 포웰(기타)의 두 기타리스트가 연출하는 기타 사운드는 많은 기타 지망생의 교과서적인 악할을 해내고 있기도 하다.

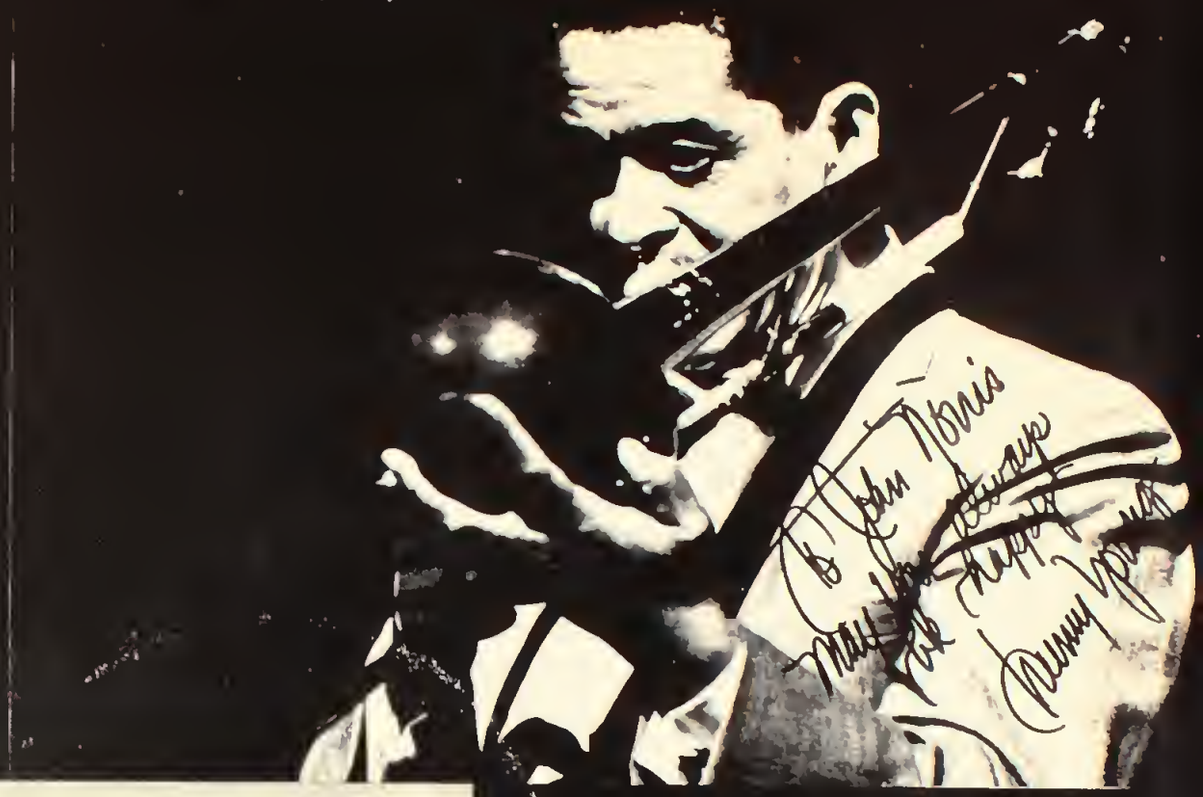
80년대에 들어선 지금에도 투철한 음악성을 내세우는 아티스트의 등장이 없는 이 때에 「위시본 애쉬」 앨범이 비록 옛 시절의 레코오드 앨범이지만 로크 팬들의 갈증을 풀어주기에는 충분한 것이며, 레코오드 수집가에게 없어서는 안 될 명반이다.

MCA RECORDS

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GOVERNOR TROMBONES





DESIGN GORM VALENTIN

Trummy Young & James Archey

Rarities no. 12 *

GOVERNOR TROMBONES

SIDE I.

1 TIGER RAG
2 TEXAS MOANER BLUES
3 SENSATION RAG
4 CHRISTOPHER COLUMBUS
5 SWANEE RIVER

SIDE II.

1 THAT'S A PLENTY
2 YOU'LL NEVER KNOW
3 WHEN YOU'RE SMILING
4 I CAN'T GIVE YOU ANYTHING BUT LOVE
5 YOU CAN DEPEND ON ME

PERSONNEL: SIDE I NO 1 - 5 & SIDE II NO 1:
LOUIS HENRY (TPT), JAMES ARCHEY & CLAUDE GOUSSET (TBN'S), MICHEL ATTENOUX (SOP), GERARD BADINI (CLT), GEORGE ARVANITAS (PNO), GUY PEDERSEN (SBS) AND FRANCOIS GALEPIDES (DMS)
RECORDED IN PARIS, FRANCE, JANUARY 27TH, 1955

PERSONNEL: SIDE II NO 2 - 5:
TRUMMY YOUNG (TBN & VOC), GUY LAFITTE (TEN), GEO DALY (VBS), ANDRE PERSIANY (PNO), ARWELL SHAW (SBS) AND KANSAS FIELDS (DMS)
RECORDED IN PARIS, FRANCE, DECEMBER 6TH, 1955.

Rarities no 12

EDUARDO NIEBLA

ANTONIO FORCIONE

Celebration



VENTURE



EDUARDO NIEBLA ANTONIO FORCIONE

Celebration

Side One
1. FOR VIC*
2. ON RETURN†
3. CELEBRATION*
4. FOLK SONG‡

Side Two
1. FUENTE FRESCA†
2. NOSTALGIA*
3. CAROUSEL†

Recorded and mixed at The Garden Studios, September 1987
Produced by Mick Williams, Eduardo Niebla & Antonio Forciona
Engineered by Mick Williams
Executive Producer: Declan Colgan

All titles written by *Antonio Forcione
†Eduardo Niebla ‡Antonio Forcione and Eduardo Niebla

Digitally mastered at Tape One Studios by Jack Adams (LP/Cass)
Special thanks to Fritz Amed, George Babbington, Corinne Simcock
Bruce Perrin (of Barnes and Mullins) and "Shadow"
manufacturers of the GTM-6 Guitar-to-Midi Converter
US mastering by Sam Feldman at Atlantic Studios, N.Y.
Sleeve Design by Icon, London
Illustration by Richard Evans
Artwork by Mekon

For further information write to:
Venture Records
c/o Virgin Records, Kensal House,
553/579 Harrow Road, London W10

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VENTURE

CBS
INTERNATIONAL
20366

EYDIE GORME

canta en español con

LOS PANCHOS

NOSOTROS / AMOR
PIEL CANELA / LA ULTIMA NOCHE
Y... / CUANDO VUELVA A TU LADO
SABOR A MI / MEDIA VUELTA
NOCHE DE RONDA / HISTORIA DE UN AMOR
CAMINITO / DI QUE NO ES VERDAD





EYDIE GORME canta en español con LOS PANCHOS

CBS INTERNATIONAL
DML - 20366



Lugar de la cita Nueva York, la Babel de Hierro . . .
Fecha: días 14, 18 y 19 de febrero de 1964.
Asistentes: Eydie Gorme, Chucho Navarro, Alfredo Gil y Johnny Albino.
Propósito: hacer realidad un ambicioso proyecto.

Es reconocida la popularidad del trio más internacional y consistente de la historia. Lo es igualmente la trayectoria artística de una auténtica elegida de la fama que es hoy por hoy la más prometedora artista de nuestro elenco femenino.

Contando con estas cartas, valiosisimas en dos territorios, y aprovechando las facilidades de nuestra era supersónica, la combinación fue una realidad que sobrepasó lo que con tanta minuciosidad se habia planeado.

El requinto, las armonías y un repertorio de lujo, enmarcaron la unidad sonora que sólo puede realizarse con un póker de ases como el que forman **Eydie Gorme y Los Panchos.**

La turco-norteamericana, considerada por Chucho Navarro como la cantante más profesional que ha conocido, insertó su cálida voz en el molde y el estilo de nuestro famoso trio, para lograr un álbum que hará historia en nuestra industria fonográfica.

Nueva York, Eydie Gorme, Los Panchos... la cita habia concluido y su recuerdo ha quedado aqui, en el corazón de las canciones que hablan de amor y en la satisfacción de ver cumplida con creces una ilusión profesional.

lado 1

NOSOTROS
PIEL CANELA
Y...
SABOR A MI
NOCHE DE RONDA
CAMINITO

lado 2

CUANDO VUELVA A TU LADO
DI QUE NO ES VERDAD
LA ULTIMA NOCHE
HISTORIA DE UN AMOR
MEDIA VUELTA
AMOR



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sugestiones para su discoteca

PEDRO FLORES - TRIO LOS PANCHOS
Que te Pasa Perdón La Despedida Amor Perdido Irresistible Margie Te lo Juro Borracho no Vale. Obsesión. Bajo un Palmar Venganza El Ultimo Adiós.

CANTANDO BOLERO
LOS PANCHOS (Gil, Navarro y Albino)
Pa' Toda el Año La Corriente Advertencia Diariamente Dios me Señaló Flor sin Color Media Vuelta Di que no es verdad Muñequita Negra Horas Nuestras Mi Unica Verdad Nada de ti

LOS PANCHOS EN ARGENTINA
Silencio Mi Buenos Aires Querido Volvió una Noche Amores de Estudiante Amargura Golondrinas Caminito Soleado Melodía de Arrabal Sus Ojos se Cerraron Guitarra Mia Arrabal Amargo Tomo y Obligo.

LOS PANCHOS EN BRASIL
(Gil, Navarro y Albino)
No existire sin ti Cariñoso Llore Conmigo La diferencia Amargura y Agonia Arrepentimiento Vuelve Corazón Reverso Prueba de Amor Ha vame Contigo Si el Tiempo Entendiera Noche de Paz

Fly Hippopotamus Fly



GILEAD

1225

Songs written & performed by

Ed Lipton

Daniel Louis Bloch - Guitar

Fly Hippopotamus Fly

Songs Written and Performed by Ed Lipton

Daniel Louis Bloch, guitar.

SIDE ONE

1. My Rhinoceros (4:27)
2. Fly, Hippopotamus, Fly (3:25)
3. What Do The Animals Do? (3:18)
4. The Buhhle (3:29)
5. The Never Song (4:16)
6. All The Colors of the Rainbow (2:40)

SIDE TWO

1. At The Circus (5:19)
2. The Animal Apartment House (5:01)
3. Animal School (3:19)
4. The Spelling Song (4:29)
5. My Brother (2:03)

All Songs BMI.



Photo by Eliot Cohen

DANIEL LOUIS BLOCH is a unique guitar talent, equally at home with classical, rock and folk music. In this album, the sensitivity and humorous touches of his arrangements add new dimensions of beauty and fun to the songs.

ALL SONGS copyright© by Edward Lipton. "Animal School", copyright© 1968 and 1969; "My Brother" and "The Animal Apartment House", copyright© 1969; "My Rhinoceros" and "At The Circus", copyright© 1970. All others, copyright© 1968.

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PERHAPS THE MOST REMARKABLE THING about Ed Lipton's children's songs is that while children of all ages giggle, laugh, love them, learn them and sing them with tremendous enthusiasm, adults too equally enjoy them. At any concert, adults are the first to request him to sing "Fly, Hippopotamus, Fly", "Animal Apartment House" or other of his children's songs.

If you talk with Ed Lipton about his songs, the reason for this becomes apparent. Ed believes that too many writers and entertainers underrate the ability of children to understand and appreciate. He feels that too often children's sensitivity and creativity are dulled rather than allowed room to grow.

Most important, Ed adds, too often, second-rate material that wouldn't pass muster with an adult audience is considered perfectly fine for children. "If you write a song that can't be appreciated by adults, then it isn't good enough for children."

If you are looking for the very best children's material available, genuinely enjoyable, moving, meaningful and funny — songs that tend to bring out the best in children rather than the worst — and above all, songs that are original, lively and thoroughly singable, then this is the record for you.

Without phoniness and frills, here is a personal concert for you and yours by perhaps the best children's song writer on the scene today.

MY RHINOCEROS — Everyone should have a pet.

FLY, HIPPOPOTAMUS, FLY — The title is self-explanatory.

THE BUBBLE — A boy and his bubble gum go on an adventure together.

WHAT DO THE ANIMALS DO? ("When It's Five O'Clock in the Zoo") — If you go to a zoo, you usually stay no later than five or six o'clock, and then you go home. Well, when the zoo closes, the animals have done their day's work, so they go home too.

THE NEVER SONG — The logic or illogic of word construction.

ALL THE COLORS OF THE RAINBOW — A love song dedicated to the world around us and everyone in it.

AT THE CIRCUS — A day at the circus can be memorable for many reasons - - - the clowns, the acrobats, the elephants, the concession stands. Excitement and involvement keynote this very special circus song.

THE ANIMAL APARTMENT HOUSE — We said a while back that the animals in the zoo go home at five or six o'clock. They do. And this is where they live.

ANIMAL SCHOOL — And this is where the animals who go home from the zoo and live in the apartment house send their children.

THE SPELLING SONG — There are many irregularities in the English language, particularly in the pronunciation of words. Some of them are spelled out in this song.

MY BROTHER — Everything living in this world has a value and a worth all its own and the lives of all are interconnected. A funny song with a serious message.

GILEAD 1225



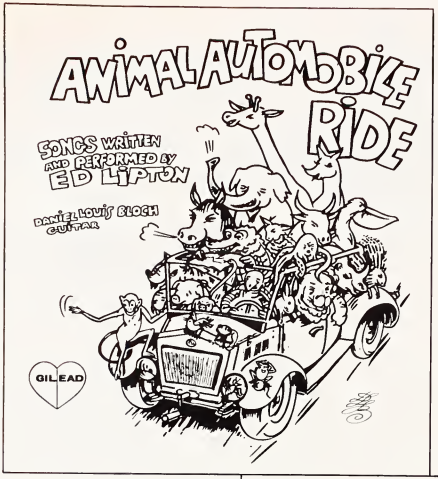
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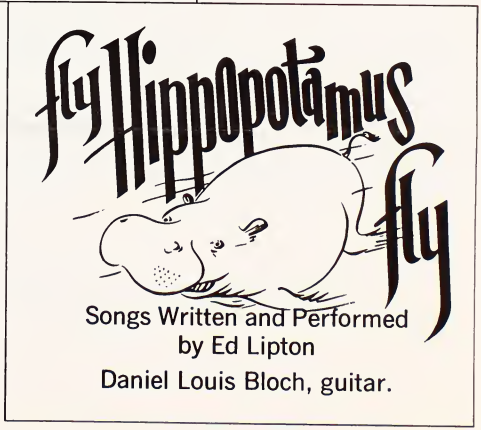
ED LIPTON has had wide experience in working with and singing for children — as a teacher, as a children's folk music program director and at concerts. He has conducted children's song workshops and sung at a number of folk festivals. His songs have been performed on TV and radio programs and have appeared in various folk music publications. This is his first recording. A second children's song album will appear shortly.

Cover Design by David Ludwig Bloch

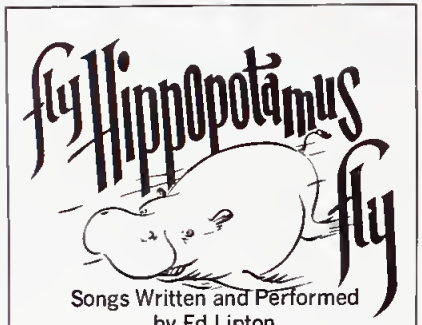
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Songs Written and Performed by Ed Lipton

Daniel Louis Bloch, guitar.

Available From Gilead Music, Inc.

MY RHINOCEROS — Everyone should have a pet

FLY, HIPPOPOTAMUS, FLY — The title is self-explanatory

THE BUBBLE — A boy and his bubble gum go on an adventure together

WHAT DO THE ANIMALS DO? ("When It's Five O'Clock in the Zoo") — If you go to a zoo you usually stay no later than five or six o'clock and then you go home Well when the zoo closes the animals have done their day's work, so they go home too

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THE SPELLING SONG — There are many irregularities in the English language, particularly in the pronunciation of words Some of them are spelled out in this song

MY BROTHER — Everything living in this world has a value and a worth all its own and the lives of all are interconnected A funny song with a serious message

And Now —

ANIMAL AUTOMOBILE RIDE





GIRAFFES MAKE EXCELLENT PETS — There are many reasons for this Here are just a few

JUMP, ELEPHANT, JUMP — Some of the problems of living in an apartment house if you're an elephant

ANIMAL CAMP — When summertime rolls around, the animal mothers in the zoo want the best for their children So they send them to the country for a vacation

THE INSECT SONG — The wonderful world of bugs

SANTA CLAUS — Several years ago, department stores began the practice of hiring two Santa Clauses at the same time, one black and one white While it was a welcome change, this song looks forward to the day when it won't matter whether a store has two black Santa Clauses, two white ones or two green ones, when people will be accepted for their own worth alone Hopefully that day will come soon.

ANIMAL AUTOMOBILE RIDE — The animals in the zoo work hard all week entertaining the people It's only natural that on their day off they want to get away from it all by going on an outing

THE SPELLING SONG — There are many irregularities in the English language, particularly in the pronunciation of words Some of these were spelled out in an earlier album Here are some brand new ones

HIDE AND SEEK — Animals like to play games too

THE NEVER SONG — New examples of the logic or illogic of word construction

THE SOUND SONG There are many different things in this world and they make so many different kinds of sounds

IT IS NOT UNUSUAL FOR ADULTS to love Ed Lipton's children's songs In fact, it is typical of the feeling on the part of people of all ages that Ed Lipton's songs are something very special, for both children and adults

This is being borne out increasingly in homes and schools coast to coast where his first children's record album, Fly, Hippopotamus, Fly ' is being played There are children who won't eat without Ed's record playing, children who play Ed's songs constantly until they have them all memorized, teenagers and adults who listen to the songs for their own enjoyment, and whole families that sing Ed's songs and improvise on them when they go on outings

Ed Lipton has been involved all his adult life in working with children as well as adults, as a teacher, as a recreational leader, and as a composer-performer at folk festivals, concerts and in schools His songs have been used on TV and radio, have been featured in various teacher workshops and have appeared in leading folk music publications

As one reviewer pointed out, Ed Lipton understands what amuses young people and what interests them In fact, it is precisely his understanding of children, his respect for their minds and their feelings that enables him to write successfully for young people This is because Ed refuses to underrate the capacity of children to absorb His songs are genuinely intelligent, meaningful and funny not just for children, but for everyone

We are proud to present Ed Lipton's second children's album Animal Automobile Ride , a delight to the ear and to the imagination.

List Price: $6.98. Special Direct-Mail Price: $4.50

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JOAQUIN RODRIGO

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NOCHES EN LOS JARDINES DE ESPAÑA

MANUEL DE FALLA

GONZALO SORIANO

ORQUESTA NACIONAL DE ESPAÑA

Director ATAULFO ARGENTA

Alhambra

MCC 30054



FOTO-COLOR. CORTINA

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ATAULFO ARGENTA

Como base de lo que, con el tiempo, hubo de fructificar en el director de orquesta más representativo de toda nuestra historia contemporánea, disponía Ataúlfo Argenta de una envidiable, completa formación. Estudios sólidos en el Conservatorio, que no se limitan al piano: que, firmes las raíces del solfeo, también se orientan al violín y no desdeñan la música de cámara, la armonía y la composición. Argenta conoció dificultades, penurias, problemas de toda índole. Fué pianista en fosos, cafés y salas de baile; miembro de una Masa Coral, acompañante de toda clase de solistas, director de una orquesta estudiantil; maestro concertador en temporadas líricas... Argenta, que prepara los recitales mientras atiende a sus necesidades más perentorias con trabajos musicales de todo tipo, no está satisfecho aún. De ahí su decisión: completar en Alemania el bagaje, muy considerable ya; depurar técnica y estilo, conocerlo todo, ser insaciable oyente de conciertos, recitales, óperas, ensayos... No es el momento de analizar en detalle su carrera. Puede serlo de recordar que sólo en doce años pasó Argenta, si no del balbuceo inicial —que siempre acusó destreza—, de la condición de maestro bisoño a la de primerísima batuta europea, une de las indiscutibles de su generación. Claridad en el gesto, precisión de batuta, facilidad para vencer problemas de técnica expresiva y plástica. También, presencia física sugestiva en el «podium»: nervudo, categórico, amplio de ademanes, limpio de afectaciones, con mando y autoridad permanentes, con gesto múltiple, ajeno al fácil teatralismo, porque buscaba fines y no efectos

Director de orquesta por la gracia de Dios... A los cuarenta y tres años, ¡qué historia más bellamente esmaltada por efemérides gloriosas! ¡Y qué trágico destino el que siega en flor la vida que tantas nuevas páginas memorables anunciaba!

Nada, sin embargo, podrá arrebatarnos el recuerdo conmovido, la evocación vehemente de Ataúlfo Argenta —castreño, montañés, entrañablemente vinculado a su tierra—, el más universal de los directores españoles.

ANTONIO FERNANDEZ CID

JOAQUIN RODRIGO

NARCISO YEPES (GUITARRA)

CONCIERTO DE ARANJUEZ

Fué estrenada esta obra en Madrid; el dia 11 de diciembre de 1940, constituyendo su estreno un verdadero acontecimiento musical, y el problema que suscitó mayor expectación ante esta obra fué la utilización conjunta de orquesta y guitarra, problema que está resuelto de forma casi mágica por la técnica extraordinaria de este joven compositor.

He aqui el análisis que de la obra hizo su propio autor:

«**Re** mayor, **Si** menor y **Re** mayor, son las tres tonalidades que, respectivamente, cobijan los tres tiempos en que el concierto se divide.

»La exposición del primer tiempo no deja de presentar algu tas curiosidades: el **tutti** orquestal habitual en los conciertos, y que a modo de pomposo heraldo exponia los dos temas del primer tiempo, es en éste sustituido por un breve preludio: la guitarra, apoyada en el venerable báculo de los contrabajos, que hacen oir un pedal de **Re** en pianissimo, bate y rasguea una fórmula ritmica muy característica, sobre el acorde perfecto de **Re** mayor, que gana intensidad, y a la que sucede otro elemento rítmico más enérgico y en punteado, que se resuelve en una rápida escala descendente, tras la cual la cuerda, y luego toda la orquesta, repite este breve preludio. Todo sobre la tónica de **Re**; y sobre este mismo acorde exponen los violines el primer tema de la obra, acompañado y seguido por las dos fórmulas rítmicas de la introducción, que desempeñan papel preponderante en todo el primer tiempo.

»Otra particularidad de este tiempo es la exposición del segundo tema, que, contrariamente a lo instituido, arranca también de **Re** mayor para saltar a **La** mayor y buscar la cadencia sobre **La** menor, tonalidad en la que comienza la sección central del tiempo, cuyo desarrollo suministra el primer tema.»

La reexposición está privada de la introducción, y el segundo tema sigue una transmutación tonal para buscar la cadencia sobre la tónica, cadencia a la que sigue una breve coda sobre los elementos de la introducción.

El segundo tiempo, **adagio**, está compuesto en cinco compartimientos, pero con una sola unidad temática.

Se abre este tiempo por unos arpegiados de la guitarra sobre los que se eleva la voz doliente y nostálgica del corno inglés, al que responde luego la propia guitarra, que repite la misma melodía en fórmulas guitarrísticas melismáticas.

La segunda aparición de la frase (tercer compartimiento del tiempo) se expone en la subdominante (**Mi**) y está encomendada a la guitarra, a solo. La tercera reaparición en **Fa** dominante (**Fa** sostenido) está encomendada al **tutti,,** y estalla después una larga cadencia, terminando el tiempo en un pianissimo sobre **Si** mayor.

En esta misma tonalidad se expone el tema único del tercer tiempo, **Allegro gentile,** y sobre una métrica particular se desenvuelve en una suerte de rondó, si bien las breves, secciones que separan las reexposiciones del tema en **Re, Sol, La** y **Re,** con figuraciones rítmicas, no tiene fisonomía particular. Un rápido y súbito descenso de la guitarra termina la obra en un pianissimo de pizzicati.

MANUEL DE FALLA

GONZALO SORIANO (PIANO)

NOCHES EN LOS JARDINES DE ESPAÑA

Durante su estancia en Paris, a raiz de los éxitos obtenidos por el estreno de «LA VIDA BREVE», comenzó a hablarse entre las amistades de Falla — Dulzos, Debussy, Ravel, Florent, Albéniz, Viñez, etc. — de los nocturnos, los cuales el maestro habia dado a conocer en la intimidad de su estudio, y en el cual se solia recoger el artista, que por otra parte menospreciaba la vida mundana.

Pero Falla se resistia a sacar sus obras a la sanción pública sin antes retocarlas y pulirlas concienzudamente.

Aquellos nocturnos para piano constituyeron la obra «NOCHES EN LOS JARDINES DE ESPAÑA», que Falla dió a conocer en su patria al regresar a ésta como consecuencia de la primera guerra mundial.

Estas impresiones sinfónicas para piano y orquesta son como un sueño nostálgico del artista «en extraña lejania de presencia».

I. — **EN EL GENERALIFE.** Recuerdo de los famosos jardines de la tierra donde vivió y con la que sueña el corazón del artista, y sale a relucir todo el sortilegio de luz, color y cadencia sonora que entre arabescos guarda el Generalife.

II. — **DANZA LEJANA.** Como engarce de la inquietud del alma del artista con sus sueños y deseos, hace el dibujo desde la lejania de la danza que es idomática, sobre todo en Andalucia; expresión viva de sentimientos nobles y de deseos.

III. — **EN LOS JARDINES DE LA SIERRA DE CORDOBA.** Nueva resurrección y nuevo vivir con su propio deseo que, aunque es sueño, él, el artista, lo hace realidad palpable.

Desde la lejania, como habia dicho un crítico musical, Falla sueña y hace realidad su sueño.

Esta obra maravillosa de Falla, nacida bajo las influencias del ambiente en que la escribe, trajo consigo toda la personalidad del artista y toda la independencia y amor extraordinario por el arte puro, sin concesiones.

Porque uno de los méritos más positivos de Manuel de Falla, es el de haber enaltecido la música española, redimiéndola de burdos efectismos.

Falla nació en Cádiz, el 23 de noviembre de 1876, y murió en Alta Gracia (República Argentina), el 13 de noviembre de 1946.

ORQUESTA NACIONAL DE ESPAÑA.

DIRECTOR: A. ARGENTA

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MAYBE TONITE

Written by Billy Branigan

From the Forthcoming
Polydor album
"MAKE A MOVE"
(831 080-1 Y-1)

PRODUCED AND
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JOHN ROLLO

Mixed by John Rollo,
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Jack Ponti

Management: David Sonenberg for Das Communications, Ltd.

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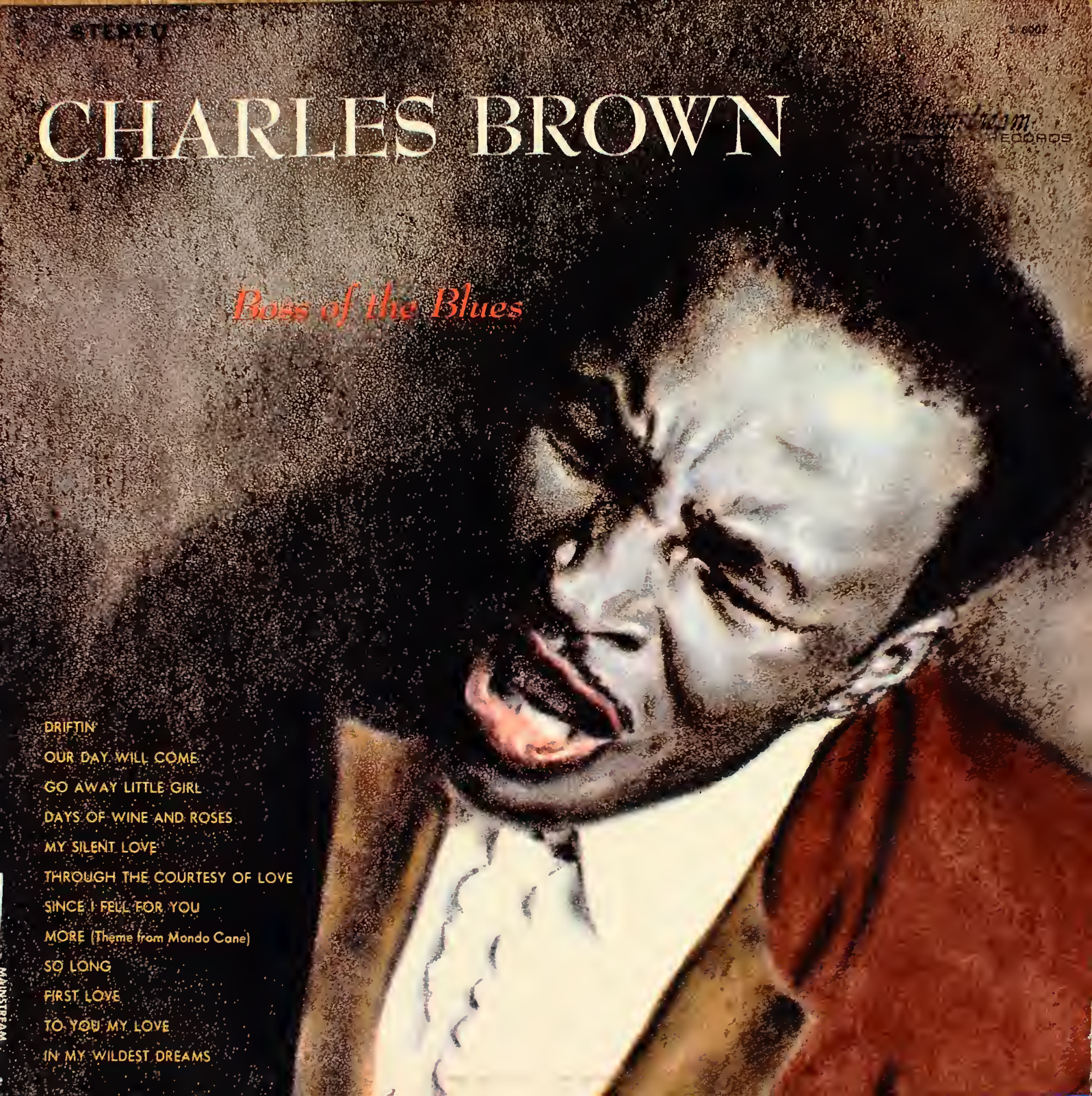
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CHARLES BROWN

MAINSTREAM RECORDS

Boss of the Blues



DRIFTIN'
OUR DAY WILL COME
GO AWAY LITTLE GIRL
DAYS OF WINE AND ROSES
MY SILENT LOVE
THROUGH THE COURTESY OF LOVE
SINCE I FELL FOR YOU
MORE (Theme from Mondo Cane)
SO LONG
FIRST LOVE
TO YOU MY LOVE
IN MY WILDEST DREAMS

MAINSTREAM

Mainstream RECORDS

S/6007

CHARLES BROWN

CHARLES BROWN—*organ* FREDDIE SIMON—*tenor* ROY COLEMAN—*guitar* CHARLES BRAOY—*drums*

DRIFTIN'
OUR DAY WILL COME
GO AWAY LITTLE GIRL
DAYS OF WINE AND ROSES
MY SILENT LOVE
THROUGH THE COURTESY OF LOVE

Boss of the Blues

SINCE I FELL FOR YOU
MORE (Theme from Mondo Cane)
SO LONG
FIRST LOVE
TO YOU MY LOVE
IN MY WILDEST DREAMS

The Charles Brown story, where does it start? For me it started in Texas City, Texas, Christmas Eve, 1945. It was snowing hard and I had a whole dollar to spend. I took a walk down to the Neisner Bros. store which was located a mile and a half from my home. I was standing at the record counter which happened to be the warmest spot in the store, listening to records by Bing Crosby, Tommy Dorsey, The Inkspots, The Mills Brothers. I wasn't interested in any of these recordings, so I decided to spend my dollar elsewhere. All of a sudden I stopped. Over the speaker I heard these words, "Well I've been driftin' and driftin' like a ship out on the sea." The record being played was "Driftin' " by one Charles Brown. It was the first record I ever purchased. I was twelve years old.

Charles Brown wrote "DRIFTIN' " when he was twelve years old. Born in Texas City, Texas of a musically inclined family, Charles went to George Washington Carver High in Bay Town, Texas, where he was at the head of his science class. He later took an exam for junior chemist and passed with the highest mark. Charles graduated from Prairie View College, receiving a B.S. degree in Chemistry, Math and Education. Although Charles had an exceptional aptitude towards science, he could not keep away from music. He entered his first amateur contest as a pianist and won easily. He met Johnny Moore and Ed Williams and they formed the legendary Three Blazers, with Charles doing the singing and most of the writing. They won both the Cash Box and Billboard Awards as the best rhythm and blues trio in the country. Charles had quite a string of hits in the blues idiom—"DRIFTIN' ", "Trouble Blues", "Merry Christmas Baby", "Black Night" and "You Won't Let Me Go" which Ray Charles recorded a few years ago. Charles Brown left the recording scene for a number of years but always kept working in clubs and theatres throughout the country. For this album Charles is featured on organ, an instrument he took up in 1961 and mastered quite easily.

The repertoire was hand picked by Charles and it features some of the outstanding rhythm and blues songs and popular hits of the past couple of years. "TO YOU MY LOVE" was written by Germaine Bazzle and recorded by The Wood Brothers on the "At Last" label of New Orleans. This is one of those great songs that go unknown for years but Charles Brown's interpretation is sure to bring it to the attention of numerous discerning artists. "SINCE I FELL FOR YOU" was written and recorded by Buddy Johnson featuring his sister Ella Johnson. Lenny Welch had a big hit with this song in 1963. Other big hits of 1963 which Charles affords the listener are —"GO AWAY LITTLE GIRL", which is short of sensational; "OUR DAY WILL COME"; "MORE", the haunting theme from Mondo Cane and the Johnny Mercer, Hank Mancini, Academy Award song, "DAYS OF WINE AND ROSES". Charles interpretations, not only have depth and originality, but they sound as if they were written for Charles himself.

"MY SILENT LOVE", a great standard, is a song that I first heard by Lee Richardson with the Louis Russell Band on Apollo. "SO LONG", one of my all-time favorites, was writtten many years ago by that old coal miner, Russ Morgan. The recording was by "Little Miss Cornshucks", the loneliest gal in town in 1949.

If the tune "THROUGH THE COURTESY OF LOVE" sounds familiar to you, it should, since it is based on Jackie Gleason's theme song, "Melancholy Serenade". The great man has got to flip when he hears Charlie's version. "FIRST LOVE", "IN MY WILDEST DREAM" and, of course, Charlie's classic, "DRIFTIN' " round out the repertoire.

I asked Charles Brown what he thought about the session, he said and I quote, "I have never bragged about any of the records I have made before, but this was the most relaxing album I ever recorded. I finally made an album where I honestly felt all of my heart and soul went into it. I also want to thank Bob Shad, he did the most to bring out my ability in singing and playing." You will agree with Charles Brown that his heart and soul is in this album—he makes it breathe.

ANTHONY HUGO
Radio Station KMPX
San Francisco, Calif.

Artist and Repertoire	BOB SHAD	Album Coordination	ELENA FESTA
Original Recording Engineer	BEN JORDAN	Typography	THE COMPOSING ROOM, INC.
Mastering	HAL DIEPOLO	Cover Art and Design	JACK LONSNEIN
Production Coordinator	HARRY RINGLER	Printing and Fabrication	GLOBE ALBUMS, INC.

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Beethoven

SYMPHONY

N° V

OVERTURE
"THE CONSECRATION OF THE HOUSE"

OTTO KLEMPERER



PHILHARMONIA ORCHESTRA

Otto Klemperer • Philharmonia Orchestra

Beethoven: Symphony No. 5 in C Minor, Op. 67

"I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold, and realized that it is easy to get too much of a good thing, and still more of a loud thing . . . (The C Minor Symphony) is a big piece, much worked out and very long."

Johann Friedrich Reichardt (reporting in a letter on the first performance)

✿✿✿✿✿✿

"How this marvellous composition carries the hearer with it in its ever-mounting climax into the spirit-kingdom of the infinite! How simple is the theme which the master has made the basis of the whole work, but how marvellously all the subordinate themes and bridge passages relate themselves rhythmically to it, so that they continually serve to disclose more and more the character of the Allegro indicated by the leading motive. . ."

E T A Hoffmann, 1810 (from "Beethoven's Instrumental Music")

✿✿✿✿✿✿

"First (Goethe) said, 'That causes no emotion, it's only astonishing and grandiose.' Then he kept grumbling on, and after some time began again: 'How big it is – quite wild! Enough to bring the house down about one's ears! And what must it be with all the people playing at once?' And at dinner, in the midst of something else, he began about it again."

Felix Mendelssohn (from a letter relating a visit to Goethe, in the course of which he played him the score of the C Minor Symphony)

✿✿✿✿✿✿

"Let us be silent about this work! No matter how frequently heard, whether at home or in the concert-hall, this symphony invariably wields its power over men of every age like those great phenomena of nature that fill us with fear and admiration at all times, no matter how frequently we may experience them. This symphony, too, will be heard in future centuries, nay, as long as music and the world exist."

Robert Schumann (from a letter)

✿✿✿✿✿✿

"There are 24 parts participating in the explosion which marks the transition from the Scherzo to the Finale of the C Minor Symphony . . . Here you have a fragment of 44 measures, where Beethoven deemed it necessary to suspend the habeas corpus of music by stripping it of all that might resemble melody, harmony and any sort of rhythm . . . Is it music, yes or no? If I were to be answered affirmatively, I would say . . . that this does not belong to the art which I customarily consider as music."

A Oulibicheff, 1857 (from the book, "Beethoven, Ses Contemporains et Ses Glossateurs")

✿✿✿✿✿✿

"The Symphony in C Minor . . . appears to us to emanate directly and solely from the genius of Beethoven. It is his own intimate thought which is there developed; and his secret sorrows, his pent-up rage, his dreams so full of melancholy oppression, his nocturnal visions and his bursts of enthusiasm furnish its entire subject; while the melodic, harmonic, rhythmic and orchestral forms are there delineated with an essential novelty and individuality, endowing them also with considerable power and nobility."

Hector Berlioz, 1862 (from "A Travers Chants")

✿✿✿✿✿✿

"The C Minor Symphony . . . engages our attention as one of the rarer conceptions of the master in which, from a ground of painful agitation, passion soars upwards on a scale of consolation, exultation, to a final outburst of consciously triumphant joy. Here the lyric pathos almost touches upon an ideal dramatic sphere; and, while it may appear dubious whether the purity of musical conception might not thus be impaired – as it must lead to the introduction of ideas which seem quite alien to the spirit of music – it should, on the other hand, not be overlooked that the master was by no means led there by any aberration of aesthetical speculation, but solely by an instinct, altogether ideal, which germinated in the true domain of music."

Richard Wagner, 1870 (from the book, "Beethoven")

✿✿✿✿✿✿

"Beethoven always sounds to me like the upsetting of bags of nails, with here and there an also dropped hammer."

John Ruskin (from a letter)



The Beethoven Fifth Symphony is now almost 150 years old. Its first performance took place in the Theater-an-der-Wien in Vienna on December 22, 1808. Beethoven conducted. In the past century and a half much has been written about the Fifth, probably the best-loved and best-known of all symphonies. Some of the comments have been assembled here.

"(This Symphony) is the epic of a human soul in the grasp of destiny."

C. Hubert H Parry, 1893

✿✿✿✿✿✿

"As music takes up the thread which language drops, so it is where Shakespeare ends that Beethoven begins."

Sidney Lanier, 1898 (from the book, "Music and Poetry")

✿✿✿✿✿✿

"The C Minor Symphony, that classical tragedy, that blast of furious wind . . . Its intoxicating finale, what is it else but the soul delivered, which, on its own beaten body, rises, triumphant, towards the light?"

Romain Rolland, 1903 (from the book, "Beethoven et Ses Aimées")

✿✿✿✿✿✿

"The composition of the C Minor covered the time before the engagement of Beethoven with the Countess Therese von Brunswick, the engagement itself, and a part of the period of agitation when the lovers were separated . . . Now, considering the extraordinarily imaginative and disturbed character of the symphony, it is impossible not to believe that the work – the first movement, at any rate – is based on his relations to the Countess, and is more or less a picture of their personalities and association . . ."

Sir George Grove (from "Beethoven and His Nine Symphonies")

✿✿✿✿✿✿

"All of those compositions (of Beethoven's Second Period, 1801-15) which tell of or reveal amorous anguish can apparently be traced, chronologically speaking, only to his passion for Giulietta Guicciardi. Neither Theresa Malfatti, nor Amalie Sebald, nor Bettina Brentano, nor the other women whom Beethoven might have noticed, have left any impression on his musical production . . ."

Vincent D'Indy, 1911 (from the book, "Beethoven")

✿✿✿✿✿✿

"The Fifth Symphony is stupendous . . . It begins with the Allegro con brio, wringing all its fierce stabbing meaning out of it. No mortal orchestra can give all that one divines in the composer's intention . . . All the shades of this demoniac onslaught of sound upon the limits of Time and the ramparts of the world (Lucretius' famous Latin phrase) seem almost to shatter one's nerves . . ."

Arthur Symons, 1921 (from the book, "Studies in Seven Arts")

Klemperer conducts Beethoven

Symphony No. 3 in E flat major ("Eroica")—Angel 35328

Symphony No. 7 in A major—Angel 35330

Overtures to "Fidelio" and "Leonore" 1, 2 and 3
Angel 35258

Philharmonia Orchestra

"In the Fifth Symphony, Beethoven gives us the non-self-seeking hero, the passionate idealist battling against the inclemencies and hostilities of nature and the passions of his fellow-men, and struggling to harmonize his own desires with those of the rest of mankind."

W J. Turner, 1927 (from the book, "Beethoven: The Search for Reality")

✿✿✿✿✿✿

"Never has better disciplined music been written; never has violent and stormy impetus been guided by a surer hand."

Walter Riezler, 1936 (from the book, "Beethoven")

✿✿✿✿✿✿

"The Fifth Symphony has turned out to be the most unreservedly admired, the most generally beloved, and the most frequently performed of all Beethoven's nine, in fact, of all symphonies. It is the drama in tone of man's victorious struggle with destiny and it was largely composed at Heiligenstadt, Beethoven's own spiritual battlefield. In 1801 Beethoven had made himself this promise: 'I will take Fate by the throat; it shall not wholly overcome me.' The C Minor Symphony opens with an intensely dramatic figure of four notes which Beethoven explains as 'Fate knocking at the door'. . ."

Pitts Sanborn, 1939 (from the booklet, "Beethoven and His Nine Symphonies")

✿✿✿✿✿✿

"In this symphony he accomplished everything he attempted in the 'Eroica'. Here the poetic idea is not only deeper, but it rises from the heroic to the human; from its program, it is the philosophy of the portrayal of a single event that has become universal. Here, too, we have the corroboration of Beethoven's own saying, which has become as famous as the symphony itself: 'Thus Fate knocks at the door.' A drama of destiny; but this time the reverse of a tragedy. It is the greatest portrait that Beethoven has given us of himself, unless one thinks of the Ninth Symphony. The battle of a Titan against the blows of the Gods; exhaustion, longing, defiance, victory, all crowded into the smallest space, with such determination to keep it in a compact form that he cut ten lines in the finished score of the third movement. Beethoven's most famous symphony is his shortest, except for the first."

Emil Ludwig, 1943 (from the book, "Beethoven")

✿✿✿✿✿✿

"The French grenadier, who at the opening of the finale, cried like one inspired: 'C'est l'Empereur! Vive l'Empereur!' was a living proof that this symphony has a distinct meaning for every imaginative listener."

Paul Bekker (from the book, "Beethoven")

Overture, "The Consecration of the House"

Beethoven's Overture, "Die Weihe des Hauses" ("The Consecration of the House"), was composed for the opening of the Josefstadt Theater in Vienna on October 3, 1822. It forms part of some new incidental music Beethoven wrote for Kotzebue's play "The Ruins of Athens," which was retitled for the occasion; besides the overture and some choral music, Beethoven for the most part merely revised earlier music he had written for the same play in 1812.

The Overture's opus number (124) places it among the very last of Beethoven's orchestral compositions, between the Missa Solemnis (123) and the Ninth Symphony (125). Nevertheless, it has often been overlooked, even though such an influential partisan as Tovey has devoted several laudatory pages to a lengthy analysis of it. Beethoven took particular pains in writing this work, it had long been his cherished intention, he said, to write an overture "in the Handelian style." The stately march-like opening section leads to an extended and very finely worked-out fugue, which culminates in one of Beethoven's most powerful codas.

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P.C.P.

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Track 8

Corona

"Rhythm Of The Night"

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june 1995

WOW!

Well, we did it! In just 4 months we put out 3 issues and now have over **150** subscribers! Not bad for a new remix service, if I do say so myself! All of you are to be thanked for your continued support of euro**tracks**. Word of mouth has just done wonders for us. And I couldn't be happier with the issues that we've put out. Get ready though...we have just begun! Issue 5 is incredible (and very special...read the opposite page to find out why!) and will already be at the pressing plant when you read this. Issue 6 will be fast on it's heels too! For many, Issue 6 brings to an end their subscription. If this is you, fear not! Not only will you be able to re subscribe at the same rate that you originally did, but we will offer you even more special discounts! All because you were some of our first subsribers! You were there for us in the begining, and now we will be here for you!

For all of you crazy conventioneers out their (i.e. - all of you crazy people who go to all of these crazy d.j. conventions...myself included!), be it known that I will be attending both the Dixie Dance Kings conference (late June in Atlanta) and the D.J. Times convention (late August in Atlantic City). If you are going to be in attendance at either or both of these events, please come up and introduce yourself to me. I am always eager to meet the people who buy our service and find out what you like or (say not!) dislike about the service! This is the best time to talk to me 'cause I am usually wasted the whole trip! See you there!

FYI - Just to let you know...we have discontinued our C/D and Vinyl combo price. The main reason is because most of the retail stores that we deal with *hate* it! And we don't want to alienate any of the stores that carry our product now do we? Also we have discontinued selling original c/d & vinyl product. There just wasn't enough of an interest in it, and we also are no longer working with a direct distributor! Anyway...let me stop before I start rambling on about politics or something! Enjoy the issue, and thank you for buying it/subscribing. We love all of you for your love of this music and above all, **your great taste in remix services!**

Peace + Joy,

John W. Moffett
Your Producer

What's New With Issue 5?

To the select few of you who have been nagging us about the fact that our c/ds contain 2 extra bonus tracks that are not available on the vinyl, take heart...they will soon be soon! Starting with issue 5, we will be extending our vinyl set to 3 (count 'em, three!) discs. Yes, we thought you would like that! The main reason we are doing this is because Issue 5 was just too hot! Every cut on this next issue is just so wonderful, we just couldn't bear putting out a vinyl that did not mirror the c/d. It is truly that good! One track that is slated for Issue 5 is "Always Coca-Cola" by Un Disco In Lattina, the cover of the Coke commercial song. This track has been highly sought after, and no other domestic remix service has released it before now. Because of this track, and because Issue 5 will be our first 3 disc vinyl set, it will be in great demand. Please heed our suggestion and order early if you want a copy! Don't risk the guaranteed sellout that we know is going to happen! If you want the finalized track listing for 5, call and we will send you one. The price for each issue will be increased by $2.00 to help cover the extra costs of the third disc. For those of you who were lucky (read that as **smart!**) enough to subscribe...you are the ones who really make out on this new deal. Your issues will keep on coming at no extra cost, third disc and all! Not a bad deal, huh? Plus, we had to raise the subscription rates to reflect the cost difference. Those who didn't subscribe during the sale are probably kicking themselves! Like we've always maintained...Membership has it's priveledges!

Now Available...Hats *and* T-Shirts!

That's right! We just got them in and they look **hot**! T-shirts and hats. Our hat is the **finest** of quality, made from **wool**! It's a black baseball cap, which comes in one size. It contains our logo **embraidered** in blue and white lettering. John thinks they look so good, he wears one every day! People are beginning to think he's bald under that cap! These were originally manufactured only for our 12 issue subscribers, but enough of you called with an interest, so we decided to bend the rules and let everyone enjoy them.

Our T-shirts are nothing short of amazing as well. Our logo is blue and it's screened onto the front of a white Hanes 50/50 cotton/poly blend heavyweight T-shirt. The back contains our newest slogan "The World's Best Dance Music" in black lettering. They are eye-catching, as well as being extremely comfortable for the summer months. As winter approaches, look for us to add more fun euro**tracks** logo merchandise to our catalog including Sweatshirts, Jackets, D.J. Slipmats, and yes, even, D.J. bags! Who knew? Look for these new additions in or around (but not before!) **November** of this year. As for now **your new T-shirt and hat awaits!**

The Issue Of Back Issues

Below are the issues that are available at press time. All back issues are **$20.00** plus appropriate shipping.

-issue **one**(1) is available in C/D format, as well as Vinyl in white die cut jackets **only**. It contains the following tracks-
Black Box "Not Anyone", **49ers** "Rockin' My Body", **Technatranic** "Move It To The Rhythm", **Ice M.C.** "It's A Rainy Day", **Capella** "Move It Up", **Netzwerk** "Passion", **2 Unlimited** "No One",and **C.B. Miltan** "Open Your Heart", plus available only on the c/d the BONUS TRACKS **Aurthur Miles** "Give Me Your Love", and **Raats Jay** "You Don't Love Me".

-issue **two**(2) is available in the C/D format only. **We are completely sold out of the Vinyl** and *do not* plan on re-pressing. It contains the following tracks-
Jimmy Somerville "Heartbeat", **Whigfield** "Another Day", **Laveland** "I Need Somebody", Soundsation "Peace & Joy", **Daisy Dee** "Headbone Connected", **D.J. Scott featuring Larna B.** "Do You Wanna Party", **New Atlantic** "Sunshine After The Rain",and **T.N.N.** "La Cucamarcha", plus available only on the c/d, the BONUS TRACKS **2 Brothers On the 4th Floor** "Let Me Be Free" and **K.W.S. featuring Teddy Pendergrass** "The More I Get The More I Want".

-issue **three**(3) is still available on both Vinyl and C/D formats. It contains the following tracks-
Space Master "In The Name Of Love", **Rednex** "Old Pop In An Oak", **Sharada House Gang** "Keep It Up", **2 In A Tent** "When I'm Cleaning Windows", **D.J. Baba** "Love Is All Around", **Jahnny Kelvin** "Satisfaction Guaranteed", **Jan Of The Pleased Wimmin'** "Passion", and **Hi-Lux** "Feel It", plus available only on the c/d the BONUS TRACKS **R.A.F. G. featuring M2M** "Over And Over", and **Bee Gee featuring Walf** "Say You're My Baby".

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This is my debut album of pure acoustic music...

The ideas were born sometime during my travels leaving deep impressions that I transformed into realities.

"Sparkling Waters" I wrote in Greece, together with "Nadja" & "Nina's Feeling Blue".

"Polish Horses" of course in Poland, whilst on tour there.

"Latin Wind" and "Santa Lucia" in California.

I dedicate "Realities" to my daughter, Nadja and the peoples of the Americas.

May it paint pictures in sound for you that capture your senses and enchant you!

All percussion instruments were played with an enormous amount of patience and insight by my good friend Fausto Medici.

François Lindemann's composition on "M. Richard" shares a deep impression of the beauty of sound pattern harmony between classical guitar and grand piano which we play in duet.

Mathias Demoulin's bass gives "Latin Wind," and "Nina's Feeling Blue" the necessary depth it needs.

Special thanks to
Nadja for her innocence and inspiration
Asi Ettlin for his immeasurable patience
Simon Dale Sanders for his text, titles and tips
Wodo Jossen for great photos
Tim O'Brien and Jerome Bowie for believing in the project.
And you, for listening to my work

Percussion: Fausto Medici
Grand Piano on "M. Richard": Francois Lindemann
Acoustic Bass: Mathias Demoulin

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TEMPEST AND APPASSIONATA SONATAS

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Beethoven Sonata No. 17, in D Minor, Op. 31, No. 2 ("Tempest")
Beethoven Sonata No. 23, in F Minor, Op. 57 ("Appassionata")

Solomon, *Pianist*

(Recorded in England)

Anton Schindler, the professional *ami de Beethoven* and author of the first important book on that composer, was firmly convinced that each and every one of his great friend's works was intended to reflect some episode of literature or history, and he perennially quizzed the master to discover these hidden sources of his inspiration. Beethoven usually fought shy of Schindler's probings in this regard, but he occasionally gave him the clues he wanted, and once, in reply to a question about the "meaning" of the two sonatas of this recording, he told him to go read Shakespeare's *Tempest*.

The remark is clearly in the same category as the famous phrase, "So fate knocks at the door," with which Beethoven, in another conversation with Schindler, clarified the proper accent to be given the opening bars of his Fifth Symphony. It is, in other words, a critical appraisal rather than the revelation of a secret source. Both sonatas are stormy and dramatic; so is Shakespeare's *The Tempest*, and that, obviously, is all Beethoven meant. Since Opus 57 has been known for more than a century as the Sonata "Appassionata," the world has forgotten that its composer's parallel with the play by Shakespeare applied to it as well as to *Sonata No. 17, in D Minor, Opus 31, No. 2*, now the only work dubbed the "Tempest" Sonata.

The D Minor Sonata dates from 1802. It belongs officially to Beethoven's "first period," in which his forms are supposed to be clear and uncomplicated, but it has given the authorities no end of trouble so far as the analysis of its first movement is concerned. The crux of the problem, as anyone can hear, lies at the very beginning. The sonata opens — Largo — with a mysterious broken chord that ascends to complete rest and immobility in the second bar. This is immediately followed by an agitated motif, marked Allegro, which occupies the three subsequent measures and ends with an ornamental flourish and another long-held chord; then the Largo-Allegro material is repeated, but in new harmonic perspectives. Such sudden, extreme contrasts of tempo within such small dimensions of time are, to say the least, unusual. Here, in the miniature dimensions of a six-bar subject, Beethoven boldly presents "the battle of two principles," which is the essence of the sonata form as he conceives it.

The contrast of tempi within a single theme also gives the movement a certain capricious quality. It obviously reflects the thundering, mercurial, on-the-spot improvisations for which Beethoven was especially celebrated during his lifetime; the development even includes an operatic recitative. The second movement is a relatively simple one in sonata form without development. The finale, in Eric Blom's phrase, "is practically an unbroken perpetual motion," with extremely subtle nuances of rhythm and figuration as it proceeds.

Opus 57 was completed in 1806 or 1807. It was first called Sonata "Appassionata" in an edition that seems to have appeared in the early 1840s, some fifteen years after Beethoven's death. The composer's friends protested, but the title has stuck, and it sticks because it fits.

This is the archetype of the dramatic, rhetorical, "second period" Beethoven as manifested in the piano sonata, just as the Fifth Symphony is the archetypical expression of the same Beethoven in the domain of orchestral music. The two works have the same "fate" motif in common, which is to be found, in one guise or another, in other notable compositions of the same era. This pregnant, hammering figure is both a romantic outburst and a structurally binding force, but nowhere is it more romantically employed than in the first movement of the "Appassionata."

This first movement also reveals "the battle of two principles," but in a new light. Its opening theme descends majestically on the intervals of the F minor triad: the second theme begins with an ascent, in a similar rhythm, on the triad of the relative major. Here are the very Yang and Yin of the Beethoven rhetoric; the two themes are totally opposed — in mode, in character, and in melodic direction — yet they are intimately related, since one is the mirror-image of the other.

The first movement of Opus 57 has one of the longest and most "symphonic" development sections in Beethoven. The second movement is a set of four variations on the theme set forth at its beginning. The last movement, another "perpetual motion," provides some of Beethoven's most torrential pages and ends the sonata in as impassioned a mood as that of its beginning. This is striking and unusual, but not unprecedented; it is characteristic of the heavy dramatic emphasis Beethoven placed on his finales during the second period and later until — in such works as the Piano Sonata, Opus 111, the Ninth Symphony, and the original version of the String Quartet, Opus 130 — the last movement becomes the longest and weightiest of all.

Notes by ALFRED FRANKENSTEIN

Mr. Frankenstein is music and art editor of the San Francisco Chronicle.

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THE STORY OF

TOP BANANA

TOP BANANA is the accolade bestowed on the leading comedian in burlesque shows. And the show, "Top Banana," revolves around Jerry Biffle (Phil Silvers), recently of burlesque but now television's Number One Star, sponsored by Blendo Soap.

The opening number, *"Man Of The Year This Week,"* satirizes Biffle's origins, techniques and success. It is sung by the Blendo Chorus and danced by the Blendo Soap Dancers. A short scene in Jerry Biffle's dressing room reveals Biffle's entourage—his gag writer, his stage manager, his barber, his personal waiter from Pastrami Paradise, and the young singer on the show. Biffle phones a girl friend, a model at a local department store. In order to make an impression on her, he orders his singer to sing to her over the phone. The bewildered vocalist wants to know what to sing; all Biffle can tell him is that she's beautiful,—the gag writer improvises the lines, the singer sings *"You're So Beautiful That—."*

A heated argument about the construction of gags between Biffle, his writer, the waiter and the barber ensues, the young singer interrupts—he wants to know what 'Top Banana' means. Biffle and his entourage explain—vocally and visually, in the hilarious title number, *"Top Banana."*

The next scene is the MacCracken Department Store where Jerry Biffle is autographing his book, "Bifflesticks, A Collection Of Boffs and Bombs." Before Biffle gets there the singer arrives in the Gown Shop; he meets Sally Peters, Biffle's model friend. They are instantly attracted and express themselves in the song, *"Only If You're In Love."* Biffle and his stooges arrive, the dancer Tommy among them. Tommy sings and dances the rhythm number, *'My Home Is In My Shoes."* Biffle, in a rapid-fire routine, autographs his book, but his great conceit is rudely deflated by the sudden appearance of his agent and Mr. Parker (Princeton '30), Vice-president of the Blendo Company. Mr. Parker insists that the Jerry Biffle show be revamped to include a "Miss Blendo" as a romantic note since, in his words, "Soap and romance go together." The girl, Sally Peters, is chosen as Miss Blendo, which disrupts the plan she's made with Cliff, the young singer. Betty Dillon, Sally's room-mate, tries to console her in the raucous ballad, *"I Fought Every Step Of The Way."*

Back in the TV Studio, Jerry Biffle is in a frenzy of excitement and activity. He and his convoy pause long enough to cheer up Sally; this they do in the number, led by Jerry Biffle, *"You're O. K. For TV."* Now Jerry decides that Blendo Soap must have a singing commercial—*"You Gotta Have A Slogan You Can Sell."* As the photographers and newspapermen enter to meet Miss Blendo, Biffle, a man of sudden and endless inspiration, uses the three words, *"Meet Miss Blendo"* as the singing slogan which brings the first act to its rousing finale.

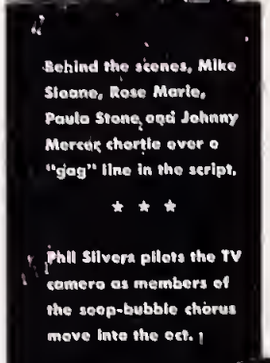
The second act opens with an elaborate presentation of the sensuous ballad, *"Sans Souci,"* led by Betty Dillon, sung and danced by the entire company. It is three weeks later and Biffle is confident that the anticipated romance with Miss Blendo will result in a renewal of his contract. However, there is always the human element—Biffle has fallen in love with Sally, but the day's full schedule of rehearsal prevents his talking to Sally. There is a dog act that needs rehearsal; it is the number *"A Dog Is A Man's Best Friend,"* with the dog, Ted (Sport) Morgan, singing the lead, and Biffle and the Three Grenadiers supplying the harmony. Sally and Cliff are reunited to the words and music of *"That's For Sure."* The young singer tries to tell Biffle about his love but Biffle doesn't give him a chance to talk; Biffle is seized with a great idea—an elopement in the heart of New York City, which Biffle is sure will break on the front page of every newspaper. Betty enters to wish him luck; Biffle tries to make an impression by using big words, which leads to the 'tracture' (or 'Mercerized') English number, *"A Word A Day."*

The uproarious elopement scene follows and the inevitable denouement—Biffle is replaced on the program by the newlyweds in a "Mr. And Mrs. Blendo Show." Biffle, in a moment of sad retrospection, thinks back to his days as a Top Banana in burlesque, which are colorfully staged in a 'Top Banana Ballet.'

Biffle's career is saved by a change of heart on the part of his sponsor. Biffle is once more "The Top Banana of Television"—in which tribute he is joined by the entire company.



Judy Lyne and Lindy Doherty express more than casual interest in a romantic scene from the play.



Behind the scenes, Mike Sloane, Rose Marie, Paula Stone and Johnny Mercer chortle over a "gag" line in the script.

* * *

Phil Silvers pilots the TV camera as members of the soap-bubble chorus move into the act.

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1971 SPORTS HIGHLIGHTS



MARTY GLICKMAN

It was a year of startling surprises, yet one not without predictability. On the year's first day, there was the young Stanford quarterback throwing to his dwarfish rabbit-like receiver in a stunning upset of powerful Ohio State. And there the two of them were again, clear across the country, teaming up as rookie pros for the New England Patriots, upsetting the likes of Oakland and Super Bowl bound Miami. Jim Plunkett to Randy Vataha with Plunkett the cream of the AFC rookies.

Then there was Nebraska, crowned number one in a series of New Year's Day eliminations, continuing their domination in '71, stopping the Oklahoma wishbone in the thrilling Thanksgiving Day version of "Game of the Decade." And there was Ed Marinaro, the Cornell blockbuster, shattering records, leaving all other runners in his wake for the second consecutive year.

In baseball, there again were the Baltimore Orioles, preparing to defend their world championship against the Pittsburgh Pirates, winning the first two games of the World Series, but losing to the likes of Steve Blass, Nelson Briles and Bruce Kison, as the Pirates won the title behind the great one-man show of Roberto Clemente, baseball's equivalent to Jesus Christ, Superstar, in one of the year's big surprises.

And again, in typical fashion, there were the Bruins of UCLA, winning their fifth consecutive NCAA basketball championship, and there was Al Unser taking the checkered flag for his second straight Indy 500 victory. In tennis, it was like old times as Rod Laver and Ken Rosewall battled for the World Championship of Tennis.

Like every year, there also were a number of notable deaths... Bobby Jones... Gar Wood... Will Harridge... Dick Tiger... and Jo Siffert, to name but a few.

But there were surprises. A youngster named Vida Blue who won 17 games by the All-Star break, and an oldster named Satchel Paige gaining immortality in Baseball's Hall of Fame; an unknown horse named Canonero II coming from 18th place to win the Kentucky Derby, leading the Preakness from start to finish, but finishing fourth in the Belmont as he tried to make it Canonero III, the popular, crowd-pleasing Super Mex, Lee Trevino, winning the United States, British and Canadian Opens within the span of six weeks.

It was the year of the Miami Dolphins and the Over-the-Hill Gang in profootball, the rampant Wishbone among the colleges, Les Canadians in hockey, the "dream mile" in track and field, and the Milwaukee Bucks in pro basketball, (although the Los Angeles Lakers were rewriting the record book at year's end).

1971 was also the year of the most talked about and publicized events in sports history: Muhammed Ali, versus Joe Frazier for the heavyweight championship of the world. And the whole world was watching, in this, the sports event of our time.

1971. In case you missed it, here it is again in all of its unpredictable predictability. Fast and furious, stylish and sassy, never to be forgotten.

Written & Produced by	Ted Patterson
Tape Editor	Joe Chiccarrelli
Chief Engineer & Technical Director	Bill Ferruzzi
Cover Design	Dick Hamilton
Executive Producer	Joseph Tully

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revere, massachusetts

GARY KRALL



4
russian

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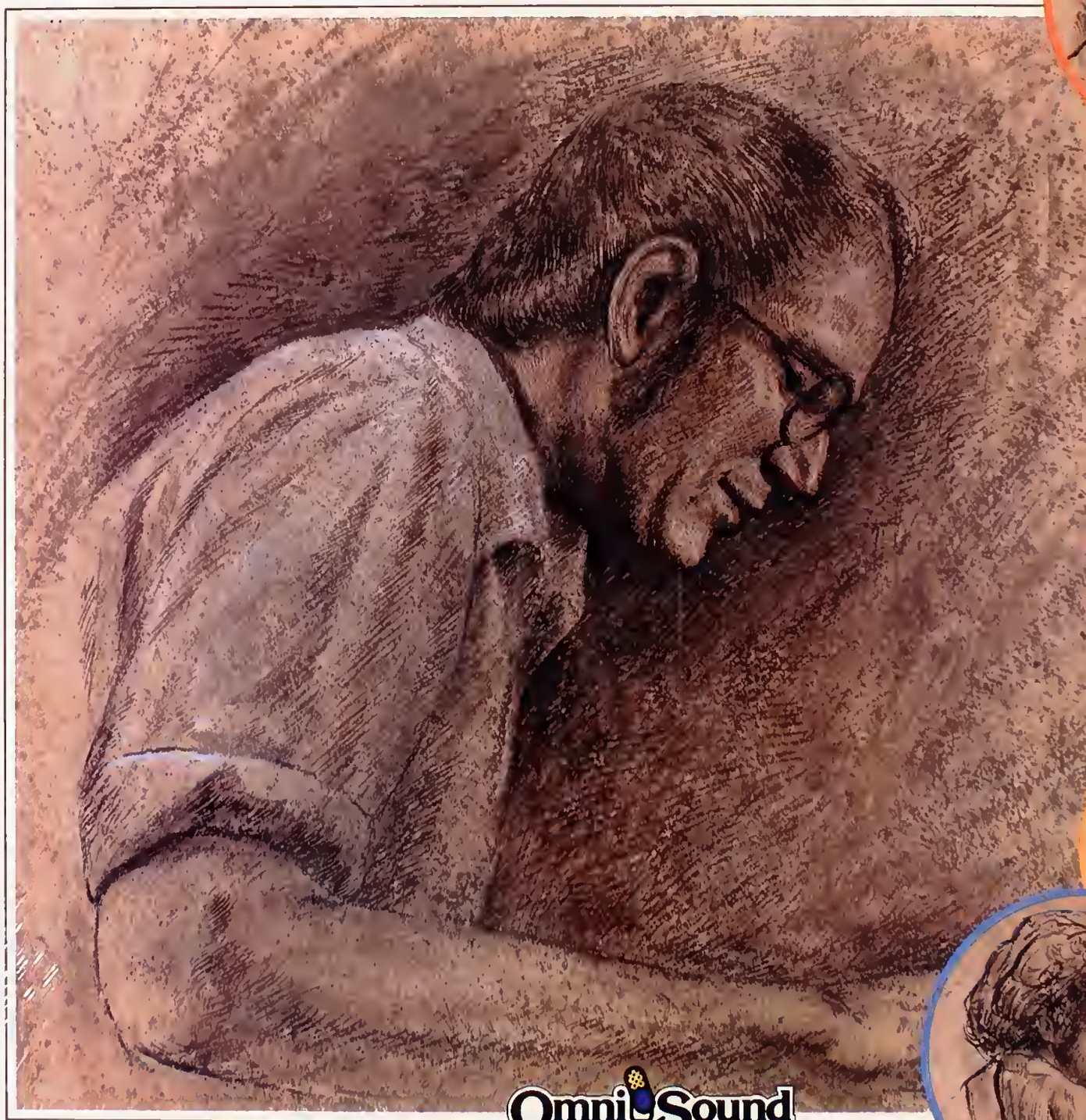
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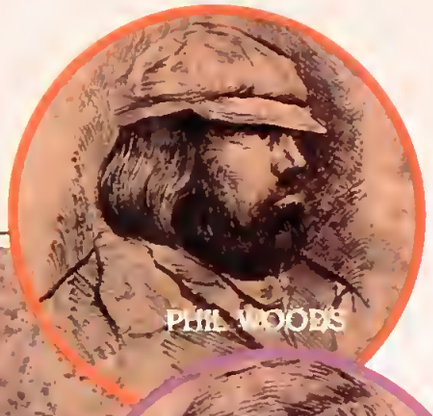
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JOHN COATES, JR.

POCONO FRIENDS

encore













Omni Sound Jazz

John Coates, Jr.

POCONO FRIENDS ENCORE

To those of us who have long heard his recordings, admired his talent but never heard him in person, John Coates has given the impression of a mystery figure, somewhat like the legendary pianist Peck Kelley, who never left Texas. Holed up in Houston, Kelley in the 1930s and '40s turned down offers that might have brought him fame, fortune and enormous bills from the railroad companies and airlines.

The Deer Head Inn has been for John Coates, Jr. what Jerry's Inn in Houston was for Peck Kelley. We are lucky, however, in that while Peck steadfastly refused to visit a recording studio, the recording engineers came to Coates, taping him live on the job for a series of albums that were soon to earn him international acclaim and, late in 1979, a 17 day concert tour of Japan.

Never having been anywhere near the Delaware Water Gap area, I have based my opinion of John Coates, Jr. entirely on the recorded evidence. It was interesting to read, in the translation of a **Swing Journal** interview by Kiyoshi Koyama, that some 16 years ago, Keith Jarrett moved to a house in the neighborhood where Coates was living.

The relationship between Coates and Jarrett needs to be clarified. Keith, seven years younger, was only about 16 when his mother brought him to the Deer Head inn to hear Coates. He returned often. When he and John became neighbors, they found their tastes had much in common, not only in jazz but in classical music, rock and pop.

During the early years, Coates never heard Jarrett play the piano. When Keith sat in at the Inn, during the late 1960s and early '70s, he played only soprano saxophone or drums. Clearly anyone who claims to detect a Jarrett influence in Coates has his facts back to front.

As Koyama pointed out, Coates could well have become as well known as Jarrett, Bill Evans or any of their contemporaries had he not chosen to stay close to home. Fortunately, fate is catching up with him, gradually prying him loose from the Deer Head Inn often enough to give fans in other states an opportunity to watch him at work.



The release in August of the **POCONO FRIENDS** album (Omnisound N-1038) offered a better image than any of its predecessors on the label of the ambience at the Inn, where musicians who either live or work in the Pocono Mountains region of Northeastern Pennsylvania drop in to become informal additions to the Coates entourage. **POCONO FRIENDS ENCORE,** using the same personnel and a similar variety of original and standard material, is a logical and even more engaging follow-up to the success of the first volume.

"All the tunes were my own choice," says John. "I tried to pick pieces that I thought would fit the players, and I asked them to let me know if they didn't feel comfortable. As it turned out, there were no problems, and for the most part we got everything on the first take."

After the introductory **Tune No. 10,** a typically succinct and meaningful statement by Coates, he paves the way for Phil Woods on **Why Shouldn't I.** Phil, who lives a few houses away from the Inn, shows here the degree to which he has mastered the art of remaining true to the essence of melody, as well as to its harmonic structure, while instilling enough of his bop heritage to bring his own personality to the two-chorus solo. Note also, during Coates' subsequent statement, the amazingly deft interplay between hands, particularly the use of parallel lines and a walking bass line. Phil returns to bring the performance to an unpretentious end.

An unusual choice for the next song was **Pete Kelly's Blues,** introduced by Ella Fitzgerald in the 1955 film by that name. As John reminded me, "There were some other good tunes in that movie, such as **Sing a Rainbow,** which Peggy Lee sang." Urbie Green, a trombonist first prominent during the 1950s with the Woody Herman and Benny Goodman bands, lives close by the Inn. Typically, his sound and style here range from the most gentle legato to a wild, peppery outburst of multinoted energy.

Coates and guitarist Harry Leahey dovetail with beguiling sensitivity in the original **Brazilian Stew (No. 13).** "Harry is one of my favorite guitarists," says John, "a fine, unselfish artist and a very humble person. He was on the road with Phil Woods' combo for the best part of a year, but because he's a very domestic sort of person he became homesick."

Steve Gilmore, the bassist on this track, comes from the same general background as Coates near Trenton, N.J., where they knew each other before Coates' move to the Poconos. Gilmore has been heard on many Phil Woods albums and has toured for some seven years as a member of Phil's group.

The Coates-Leahey duo treatment of **Like Someone In Love** is a gem, from the opening rubato guitar statement through the solos, in which neither man strays too far from the original melodic line, to a tag of the utmost delicacy.

The Coates composition **Hymn To Her** is a strongly gospel-blues oriented piece, displaying a totally different aspect of Coates' personality, while Gilmore's bass establishes a loping 3/4 feel.

Finally, the imperishable Gershwin song **Our Love Is Here To Stay** brings in George Young, whose **Very Thought Of You** served to introduce him on the previous album. "George is an incredible player," says John. "He's still primarily a first call studio musician in New York, but he has a house not far from Urbie's, so I see him a lot on weekends at the Inn, and you never know what instrument he's going to bring up with him."

The final piece is another brief Coates conception, the soft and pleading **Why?**

Listening to the products of this consistently rewarding session, and reflecting on the potential of John Coates, Jr. as an artist of world stature, I asked him whether, in view of the growing interest in him in recent years, there might not now be a chance of his expanding his geographic horizons.

"There is a possibility," he granted. "I feel an obligation to do a little more performing away from here. Last year I appeared away from the Deer Head Inn more than I had the previous year, and this year the process will probably continue."

"Japan was good to me; it's such a fascinating country and my visit gave me cultural shock! Now there's talk of a trip to Brazil and the French Riviera for jazz festivals. If I do these, my reason will be a desire to play for people in other parts of the world who really want me to come, which I find most gratifying."

Coates clearly will never become a full time road person, but the knowledge that he plans to leave home a little more often is good news indeed. Obviously my hope is that he will include Southern California on his schedule. If not, I just might wind up, one of these days, poking my nose into the Poconos and absorbing the sounds at the Deer Head Inn, a venue now as well known as the singular artist whose continued presence there has made it famous.

– LEONARD FEATHER
1/29/82

CREDITS:

Recording Engineers: Pete Kiefer & Y.I.
Artwork: Original paintings by Robert Doney
Liner Notes: Leonard Feather
Producer: Yoshio Inomata

SIDE ONE

TUNE NO. 10 (John Coates, Jr.) ..... :27
JOHN COATES, JR. (PIANO)

WHY SHOULDN'T I? 6:21
(Cole Porter)
JOHN COATES, JR. (PIANO)
PHIL WOODS (ALTO)

PETE KELLY'S BLUES 6:48
(Sammy Cahn/ Ray Heindorf)
JOHN COATES, JR. (PIANO)
URBIE GREEN (TROMBONE)

BRAZILIAN STEW (NO. 13) 7:50
(John Coates, Jr.)
JOHN COATES, JR. (PIANO)
HARRY LEAHEY (GUITAR)
STEVE GILMORE (BASS)

SIDE TWO

NOTION (John Coates, Jr.) 1:05
JOHN COATES, JR. (PIANO)

LIKE SOMEONE IN LOVE 5:17
(Jimmy Van Heusen)
JOHN COATES, JR. (PIANO)
HARRY LEAHEY (GUITAR)

HYMN TO HER 6:08
(John Coates, Jr.)
JOHN COATES, JR. (PIANO)
STEVE GILMORE (BASS)

OUR LOVE IS HERE TO STAY .. 7:06
(Ira Gershwin/ George Gershwin)
JOHN COATES, JR. (PIANO)
STEVE GILMORE (BASS)
GEORGE YOUNG (SOPRANO)

WHY? (John Coates, Jr.) 1:14
JOHN COATES, JR. (PIANO)

(RECORDING DATES: Side 1-Cut 2 was recorded on 12/15/80. Likewise S1 C3 on 12/16/80, S1 C1, S2 C1 & 5 on 12/17/80, S1-C4, S2-C2 & 3 on 12/18 80 and S2 C4 on 12/20/80.)

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FCM-006

Eritage

La Ronde des Voyageurs



Eritage

La Ronde des Voyageurs

Réalisé par / Produced by: Stan Rogers

FACE 1

1. **La turlutte à Célina**
(trad., arr.: Eritage)
2. **La bonne rivière**
(R. Ouellet)
3. **M'en revenant de Bordeaux**
(trad., arr.: Eritage)
4. **Montmarquetterie**
(Trad., Arr.: Eritage)
5. **Le roi a fait battre tambour**
(trad., arr.: Y. Brault/Eritage)
6. **La gigue du grand slaque**
(trad., arr.: Eritage)
7. **Irish Medley**
(trad., arr.: Eritage

FACE 2

1. **Mon compère**
(trad., arr.: Eritage)
2. **Le 18 de mai / Ballade pour deux coeurs en fête**
(M. Benoit) (M. Benoit, arr.: M. Benoit/V. Ouellet)
3. **La ronde des voyageurs**
(trad., arr.: Eritage)
4. **La plainte du coureur des bois / Chant du foulon**
(trad., arr.: Eritage)
5. **American Cake Walk**
(trad., arr.: Eritage)
6. **Les vaisseaux mirages**
(Paroles/Lyrics: R. Philippe) (Musique/Music: R. Philippe/ Y. Brault, arr.: Y. Brault/Eritage)

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(de gauche à droite / from left to right)
Benoit Bourque, Marc Benoit, Yvan Brault, Raynald Ouellet, Raymond Philippe, Vincent Ouellet

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FOGARTY'S COVE MUSIC

FCM-006

Eritage

La Ronde des Voyageurs

FACE/SIDE 1

Réalisé par/
Produced by:
STAN ROGERS

La Turlutte à Célina

Raymond vocal, pieds feet — Vincent violon/fiddle — Benoit guimbarde Jew's harp

*Traditionnellement les paysans parfois aussi des musiciens, chantaient des reels On appelait ça "faire un reel à bouche" Au Quebec on a inventé la "turlutte", les deux sont cousins
Par cette turlutte vous avons voulu rendre hommage à Louis "Pitou" Boudreault, un grand violoneux du Saguenay, qui nous a apporte de nombreuses pièces dont le "Reel à Céline", qu'il a appris de son père

*In the tradition, a reel was, sometimes sung. It was then called a 'mouth reel', and in Quebec, the folks have called it "la turlutte" Both are, nowadays, closely related
With this turlutte we wish to pay a tribute to Louis "Pitou" Boudreault, a very well known fiddler in the Saguenay area, north of Quebec city He has quite a large repertoire including "Le Reel à Céline", which he learned from his father

La bonne Rivière

Raynald accordéon, violoncelle/cello — Vincent violon/fiddle — Yvan piano — Marc contrebasse — Benoit cuillères/spoons

*Cette pièce a ete creee dans le style propre à la région de Montmagny, dans le Bas-du-fleuve quebecois Nous aimerions la dedier à M Alfred Couillard, un 'accordeoniste' de la region

*This is composed in the regional style and colors of Montmagny, east of Quebec city and we would like to dedicate this number to M Alfred Couillard who is an accordion player of that area

M'en revenant de Bordeaux

Raymond première voix lead vocal, pieds/feet — Marc, Benoit Yvan, Raynald, Vincent choeur chorus

*Dans cette chanson, il est question de la fille d'un prévôt Dans le contexte de la France, un prévôt etait l'equivalent d'un chef de police de chez-nous Imaginez-vous, quelques centaines d'annees en arrière, en train de demander à un prevôt, la main de son unique fille

*In this song from France, the main character is the daughter of the "prevôt" In the French context, a "prévôt" is equivalent to a chief of police, here So, try to imagine yourself, some hundred years back, engaged in asking a "prevôt" for the hand of his only daughter

M'en revenant de Bordeaux (bis)
Passant par LaRochelle
Malurette madelira
Je n'irai plus à la fontaine, le printemps s'en va (bis)

M'en allai voir le prevôt
Pour lui demander sa fille

Ma fille elle n'est pas pour toi
Tu n'es pas assez riche

Je la pris je l'emmenai
L'emmenai à la ville

N'etait pas passé neuf mois
Monsieur je vous rends vot' fille

Mettez-la dans un couvent
et l'enfant en nourrice

Montmarquetterie

Raynald accordéon — Vincent violon/fiddle — Yvan piano — Marc contrebasse — Benoit osselets/bones

*C'est le nom original que nous avons choisi pour cette mosaique de pièces tirées du répertoire du célèbre accordéoniste montréalais Alfred Montmarquette (1870-1944) Les années 30 furent bien garnies par de nombreux enregistrements "78 tours" de Montmarquette A son instar et pour préserver un peu du "son" de cette époque, nous nous sommes servis d'un accordéon ayant le même timbre que celui utilisé par M Montmarquette

*In presenting you this medley of tunes from the répertoire of Alfred Montmarquette (1870-1944) this original title seemed to be appropriate fo the feme end popularity of this accordionist from Montréal, who has left us with a number of "78 rpm" recordings he made in the thirties For the sake of preserving the color of that era as well as reviving Montmarquette's style, we have used, in this number, an accordion that has a timbre identical to the one used by Montmarquette in these early recordings

Le Roi a fait battre tambour

Raymond vocal & timbales/tympani — Vincent violon/fiddle — Raynald violoncelle/cello — Yvan piano — Marc guitare — benoit flûte à bec/recorder

*A une époque où le Roi avait le pouvoir et le loisir de tout se permettre et, s'il le voulait, "prendre" la femme du marquis, n'en déplaise à la Reine, les tambours battraient pour la cause
"Le Roi a fait battre tambour" est sans doute une des plus belle ballade qu'aient chantée les troubadours du Moyen-Age Nous avons essaye dans cette version, de lui conserver tout le caractère qui lui est propre

*There was a time when the King had supreme power and authority over all his subjects No fantasy could be outrageous, as, for example stealing the wife of the marquis, (may it please the Queen!) drums would be rolled for the circumstance
"Le Roi a fait battre tambour" is probably one of the most charming ballads that has survived from those sung by the troubadours of the Middle-Ages and, in this version, we have tried to expose its proper character.

Le Roi a fait battre tambours (bis)
Pour voir toutes ses dames
Et la première qu'il a vue
Lui a ravi son âme (bis)

Marquis dis-moi la connais-tu? (bis)
Qui est cette jolie dame?
Et le marquis a répondu,
Sire le Roi c'est ma femme (bis)

Marquis me la donnerais-tu? (bis)
Je prendrai bien soin d'elle
Et je te ferai en retour
Beau maréchal de France (bis)

Sire si vous n'étiez le Roi (bis)
J'en tirerais vengeance
Mais puisque vous êtes le roi
à votre obéissance!

Adieu ma mie, adieu mon coeur! (bis)
Adieu mon espérance!
Puisqu'il me faut servir le Roi
Séparons nous d'ensemble (bis)

La Reine a fait faire un bouquet (bis)
De belles fleurs de lyse
Et la senteur de ce bouquet
A fait mourir marquise (bis)

Le roi a fait faire un tombeau (bis)
L'a fait couvrir de cuivre
Et sur la tombe a fait grever
Le nom de la marquise (bis)

Ah si jamais je me marie (bis)
Je prendrai une femme
Qui s'ra ei basse de qualité
Le roi n'en s'ra jamais tenté (bis)

La Gigue du Grand Slaque

Benoit gigue step-dancing — Vincent violon/fiddle

Voici pour les amateurs de gigue un p'tit numéro sans artifices Nous croyons que les vieux gigueurs vont se reconnaître en l'écoutant parce que notre "grand slaque" etait aussi essoufflé qu'eux après l'avoir terminé

Here is, for those who are fond of step-dancing, a simple number without artifice Old time step-dancers will surely acknowledge the good lungs it takes to perform these steps One thing is sure, Benoit was "traditionally" out of breath after this one

(Note "Grand Slaque" could be literally translated as Tall Slack, which probably doesn't mean anything in English)

Irish Medley

Raynald accordeon — Vincent violon/fiddle — Raymond flûtes — Yvan. piano — Marc: contrebasse — Benoit: osselets/bones, flûte à bec/recorder

*La tradition musicale québécoise est fortement teintee de culture irlandaise Par cette suite de pièces typiquement "vertes", nous avons voulu vous donner tout l'entrain d'une interpretation bien de chez-nous

*The musical tradition of Québec is strongly underlined by the Irish musical culture brought here by immigrants at the turn of the century In this medley of tunes so typical of "green" roots, we would like to present you an interpretation which is definitely "Quebecoise" in its flavour

Eritage

La Ronde des Voyageurs

FACE/SIDE 2

Mon Compère

Raymond vocal, pieds/feet, tambour/tambourine, harmonica — Marc guitare, contrebasse — Benoit flûte à bec/recorder — osselets/bones, — Yvan piano — Raynald violoncelle/cello — Vincent violon/fiddle

Le son-de-la-vieille—France traversant l'Atlantique pour s'établir en Canada dû se mettre à taper du pied pour mieux endurer le climat dans lequel il se retrouva Les doigts moins agiles à cause du froid, il remplaça la flûte et la viole per l'harmonica et l'accordéon, mais quelle substitution!
Quant à cette 'soupe au boeuf faite à l'oignon', à vous de trouver ce qu'elle veut bien censurer

The Sound-of-old-France, leaping over the Atlantic to establish itself in Canada had to fight this new and hard climate by any and all means Tepping its feet and clepping its hands to keep warm have been slowly replaced by the fife and the viol and then by harmonica and accordion, but what a substitution
Now regarding this "soupe au boeuf faite é l'oignon" / beef soup with onions, it's up to you to guess for what it is a euphemism

Mon compere que direz-vous si ma commère couchait avec vous?
Je dirais oui, je dirais non!, d'la soupe au boeuf faite à l'oignon.

Ma commère que diriez-vous si mon compère couchait avec vous?
Je direis oui, je dirais non!, d'la soupe au boeuf faite à l'oignon

Ma commère que diriez-vous si mon compere couchait avec vous?

Le 18 de Mai / Ballade pour deux coeurs en Fête

Marc guitare — Vincent violon/fiddle

Comme l'ensemble de ce microsillon traite des voyageurs de la musique folk, il va sans dire qua leur inspiration voyage également Entre deux tournees, ces deux pièces originales ont été craées La 18 de Mai, dans le style du strathspey, se veut un souvenir en musique du printemps 78 ou Eritage a effectue une tournee en Nouvelle-Angleterre Quant à la Ballade, elle est un hommage aux coeurs an fête d'amour

Since the whole of this record is meant to portray "voyageurs" in folk music, it seems natural that some of the group's "voyages" would inspire new music These two original tunes were written in between two concert tours "Le 18 de Mai", in the style of a strathspey, is a souvenir ot the spring of 1978 when Eritage toured New England As for the "Ballade", it is a tribute to souls in love

La Ronde des Voyageurs

Raynald accordéon — Vincent violon/fiddle — Yvan piano — Marc contrebassa

*Si la musiqua s'ajuste à l'oraille, elle paut aussi se marier à nos pieds Ces deux pièces(*) — Permirent à la danse d'user les planchers de la région de Québec d' ou elles sont issues (*) La premiéra pièce "La Ronde des Voyageurs", nous viant de M Fortunat Malouin, violonaux de Québec (1870-1935) La saconde piéce est tirée du répartoira de M Jos Bouchard (1905-1980), célébra violonaux da l'Ila d'Orléans

*As is often the case with folk music, this piaca not only pleasas tha aars but also wears off tha soles of tha dancers' shoas Thase two selections (*) from the Québac city region have given both dancers and dance floors soma hoedowns to remembar
(*) — The first tuna "La Ronda des Voyageurs", comas trom M Fortunat Melouin, a fiddler of Québac city (1870-1935) The sacond tuna is drawn upon the répartoira of M Jos Bouchard, a famous fiddler of Ila d'Orléans (1905-1980)

La Plainte du coureur des bois / Chant du Foulon

Raymond vocal at accord da piads/feet rythmn

*Hier, chaque métier avait sa chanson Le premiéra de cas deux chensons est une trés vieilla complainte qui exprime la solitude du coureur-des-bois dens le désert blenc de l'hiver La dauxiéme s'accorde en rythme et paroles aux mouvements du fouleur d'étoffe au travail

*Not a long time ago, each trade and craft had its own eppropriate song The first one here, a very old lamant, relates tha loneliness of the fur trader/hunter in winter's white desart The other, a milling song, is in tune with the rhythmic movements of a weaver at his work

Vraiment l'hiver est long at le printemps t'ennuyant
Nuits et jours je soupire c'est de voir ce doux printemps
De voir ce doux printemps, celui qui me console
Ces malheureux amants avec leurs amours folles

Le printemps tout aimable, voici la mois d'avril
Z'il faut mettre les voiles pour aller dans mon pays
Aller dans mon pays, le pays d'Morréal (Montréal)
J'vais aller voir ma mie celle-là le plus aimable

M'en va t-à le fontaine, ziguezon, cottillon, riguedon, tourloure
Pour remplir mon cruchon, le ziguezon, le cotillon, le riguedon tourloure
Fouler l'etoffe gling, gling, gling, léve en haut, haut, haut, hi ha là ah, ah,
Fouler l'etoffe gling, ziguezon, tourloure, gue, gué

La fontaine est profonde
Me suis coulè au fond

Par ici qu'il y passe
Trois cavaliers berons

Que donneriez-vous belle
Si j vous tirais du fond?

Tirez, tirez dit-elle
Après ça nous verrons!

American Cake Walk

Raynald accordéon — Yvan, piano — Marc contrabasse

*Ne à Brooklyn an 1866, John Kimmel a grandi en pleine epoque du Vaudevilla En 1903, il fût un des pramiers en Amériqua du Nord à anregistrer le son de l'accordéon dietonique sur cylindre L'American Cake Walk est l'une de ses meilleures compositions pour la scéne américaine En l'écoutant vous aurez sans doute comme nous l'impression da voir déambuler de grands cirques, parader das militaires ou évoluer des comédiens en plein jeu Laissez tout simplement aller votre imagination sur cet air at vous verrez

*John Kimmel was born in Brooklyn in 1866 Brought up in a time where Vaudeville was at its peak, he was in 1903, ona of the first in North America to record on cylinder the sound of the diatonic accordion The American Cake Walk is one of his best compositions for the vaudevilla stage While listening to it, you will for sure, as we did, picture a Circus pereda, soldiers marching or comedians on the stage Simply let imagination go end you will see

Les Vaisseaux Mirages

Raymond vocal, harmonica — Marc contrabassa — Benoit flûta à bec/recordar — Yvan piano — Raynald violoncelle/cello — Vincent violon/fiddle

*Inspiree d'une légende acadienne cette chanson a ete ecrite en mémoire des nombreux marins ayant fait naufrages au large des côtes Est Naufrages qui d'ailleurs n'ont laisse pour heritage que les spectres de leurs vaisseaux enflammés
Nous aimerions dédier cette chanson à une fille de la côte Est, Edith Butler, qui par ses chanson a beaucoup inspiré la nôtre

Based on an Acadian legand, "Les Vaisseaux Mirages" was written in memory of all the sailors who were shipwrecked and lost at sea on the East Coast What is left in heritage is the spectre of their burning sailing vessels
We would like to dedicate this song to Edith Butler, a "daughter" of the East Coast who by her songs, inspired our own

Bateaux montes du fond des âges se sont montrés loin dans le large
Voiles en feu faisant surface, vieux souvenirs qui ne s'effacent

Le mer a fait tant de naufrages sans jamais leur ôter courage
Malgre le danger de ses glaces sur leurs vaisseaux ils ont pris place

Grands mariniers que guerre engage, bravant les eaux malgré l'orage
Ne voulant point perdre la face, un jour devaient quitter surface

C'etait leur dernier grand voyage, dans l'ocean ont fait ancraga
Sans ne jamais laisser de traces, ils ont sombre dans l'oubliasse

Ils ont laisse en heritage, vous les verrez comme mirage,
Loin de nos côtes nuit de brumasse pavillon brûlant dans la bourrasque

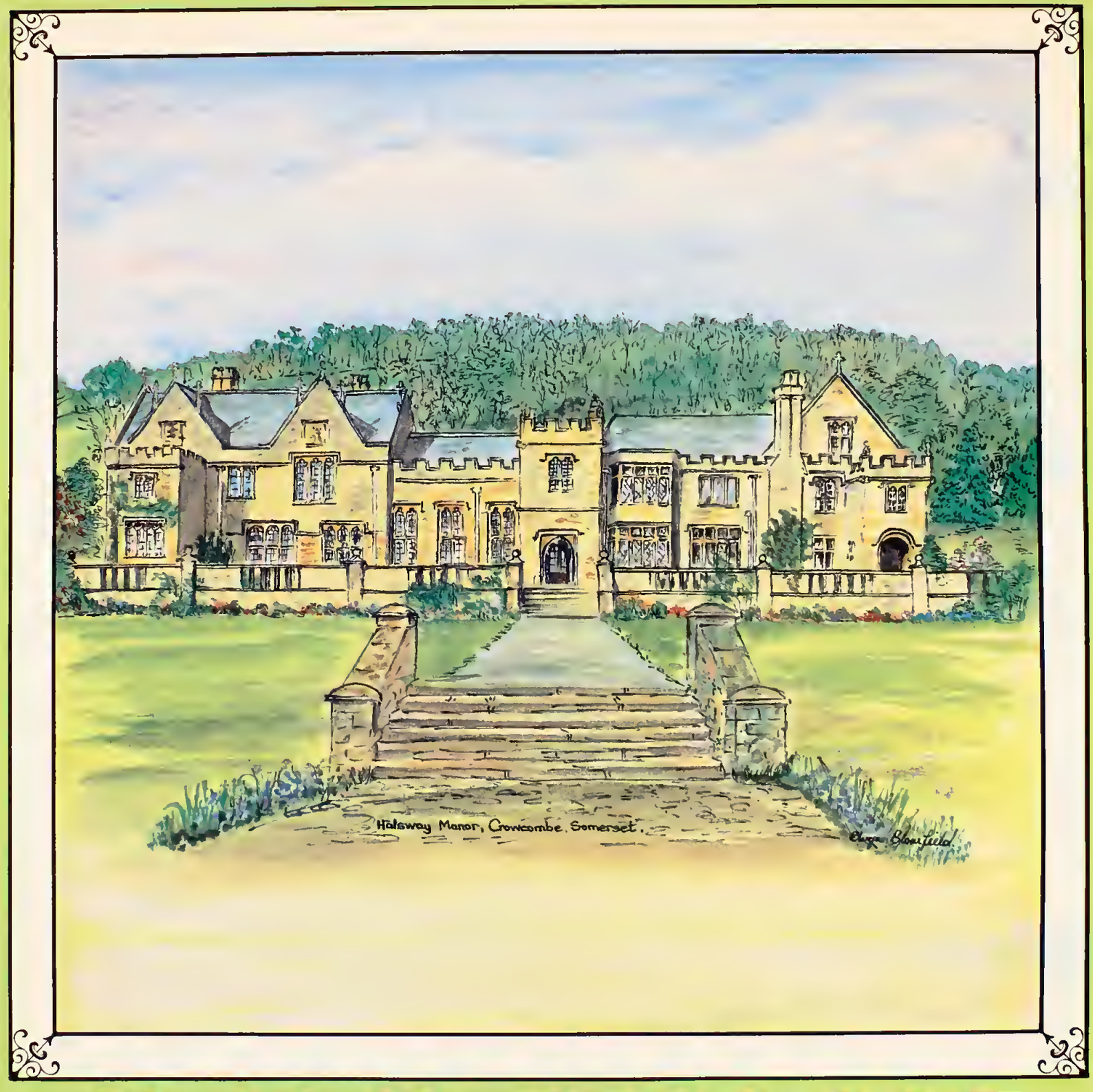
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FCM-006

"The Beau's Retreat"



WILD THYME

"The Beau's Retreat"

WT 004 Stereo

AND OTHER DANCES FROM THE
FALLIBROOME COLLECTION

Side A

1. **Lord Anson Forever (3:7)***
   Longways for Three Couples 3 x 40 bars 2'09"
2. **The Beau's Retreat (2:5)**
   Longways for Three Couples 3 x 32 bars 2'38"
3. **The Miser's Jewel (5:1)**
   Longways for Three Couples 3 x 48 bars 2'25"
4. **The Balloon (6:10)**
   Longways Triple Minor 6 x 32 bars 3'10"
5. **Top and Bottom (4:14)**
   Longways Duple Minor 6 x 40 bars 3'59"
6. **Westmorland (2:9)**
   Longways Duple Minor 6 x 32 bars 4'10"

Side B

1. **St. Andrew's Assembly (6:1)**
   Square for Four Couples 3 x 20 @ 4/4 2'05"
   Music – 'Bundeslied' Op 22 Ludwig Van Beethoven Arr Wild Thyme
2. **The Pilgrim or Lord Foppington (2:13)**
   Longways Duple Minor 6 x 32 bars 3'09"
3. **The Coney Walk or Number 3 (2:8)**
   Longways Triple Minor 6 x 48 bars 5'20"
4. **Doll Tearsheets Rant (4:12)**
   Longways Triple Minor 6 x 32 bars 3'10"
5. **The Anna Maria (5:8)**
   Longways for Three Couples 3 x 32 bars 1'46"
6. **Burghees Hole or The Beadle of Grub Street (4:6)**
   Longways for Three Couples 3 x 32 bars 1'48"
   Reprise + 3 x 32 bars 1'42"

* *Fallibroome Collection Reference*

WILD THYME

Elvyn Blomfield	Piano, Keyboards
Tina Brown	Bass Guitar
John Blomfield	Melodeon, Percussion
Dave Brown	Violin, Recorder, Mandolin

Engineer: Mark Powell
Production: Mark Powell
Cover Design: Elvyn Blomfield
Layout: Joy Kiely at Kall-Kwik Printing, Cheltenham
Recorded at Woodworm Studios, Barford St Michael, Banbury, Oxon
February 1985
All arrangements copyright "Wild Thyme" © Ian 1985

It is with great pleasure that Wild Thyme present this further selection of dances by popular request from the Fallibroome Collection

There is no doubt that much is to be gained with the use of high technology available at the recording studios and it is in these matters that we have to thank our Engineer, Mark Powell, for his skill, imagination and patience during the recording sessions.

With The Beau's Retreat we have looked for a balance between a dance record and one for just listening with subtle musical arrangements lurking within the formal tunes. We trust you will enjoy our touches of humour in The Balloon and also The Pilgrim but make no apologies for the indulgences to be found in Burghees Hole (Who is this Vivaldi?)

For a relaxing listen try the sheer magic of Westmorland to set your imagination going but don't get carried away by the music when you are dancing

We have recorded the Triple Minor dances six times through in order that they may be adapted for use with three couple sets and why not try some of these tunes to other well known dances

THANKS

We would like to thank Dave Pegg for having us at the studio and Mark Powell for the loan of his special keyboard which accounts for the appearance of 'cello, guitar, concertina, bassoon, harp, hammered dulcimer and xylophone on various tracks

Our thanks also to Alan Davies and the Step Statley Club from Bristol in assisting with the dance trials prior to the recording, Peter Bridgeman, Barbara Kinsman for programme advice and Win Allen for the loan of a most excellent mandolin



WILD THYME was first formed in 1976 and since then we have been playing a wide variety of country dance music, ranging from the 18th century collections of the Playford family to modern compositions, both British and American

The instructions for these dances can be purchased in a set of six books called "English Country Dances – Fallibroome Collection" from: ***Folk Shop,***
English Folk Dance and Song Society,
2 Regent's Park Road, London NW1 7AY
Tel: 01-485 2206

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ST-260
A Gift of Love
Betsy Chapman
Capitol
STEREO

ST-260
STEREO

Capitol

EMI

"... drifts on gentle winds into your soul"

Betsy Chapman
A Gift of Love

Music Arranged & Conducted by JIMMY BOND



Side One

WEDNESDAY'S CHILD
Betsy Chapman • Beechwood Music Corp.
3:56 BMI

UNTIL IT'S TIME FOR YOU TO GO
Buffy Sainte-Marie • Gypsy Boy Music, Inc.
2:26 BMI

PAST AND PRESENT
(Erik Satie: Gymnopedie No. 3)
Lyrics by Elaine Simone • Edward B. Marks Music Corp.
1:47 BMI

NATURE BOY
Eden Ahbez • Ivan Magult Music Carp.
3:09 ASCAP

A LONELY PLACE
(from "Heaven With a Gun — M.G.M.)
Paul Francis Webster-Johnny Mandel • Leo Feist, Inc.
2:15 ASCAP

HE IS WITH YOU
Betsy Chapman • Beechwood Music Corp.
2:22 BMI

Side Two

THE RIVER
(Erik Satie: Gymnopedie No. 1)
Lyrics by Elaine Simone • Edward B. Marks Music Corp.
2:27 BMI

CHILDREN ARE CRYING ALOUD
Buzz Cliffard • Hastings Music Carp.
3:06 BMI

THE SOUND OF REAL
Betsy Chapman • Beechwaad Music Corp.
3:31 BMI

THE FIRST TIME
Ewan MacColl • Storm King Music, Inc.
2:43 BMI

THE KINDERGARTEN SONG
Elaine Simone-Jimmy Bond • African Plum Music
2:52 BMI

Produced by JOHN PALLADINO
Recording Engineers: Rex Updegraft & Jay Ranelluccl
A special thanks to Elaine Simone & Jimmy Bond
for lending their creative sensitivities in
myriads of beautiful ways.

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WILL DAILEY
NATIONAL THROAT

SUNKEN SHIP
WORLD GO ROUND
CASTLE OF PRETENDING
RESCUE
LOOKOUT JOHNNY
ONCE IN A CENTURY STORM
DON'T TAKE YOUR EYES OFF OF ME
HIGHER EDUCATION
WHY DO I
STAND WHERE I CAN SEE YOU
WE WILL ALWAYS BE A BAND

PRODUCED BY WILL DAILEY & DAVE BROPHY
ALL SONGS WRITTEN BY WILL DAILEY
PUBLISHED BY MAMA NEEDS A HOUSE (BMI)
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SUNKEN SHIP

I'M JUMPING OVER BOARD CAP
AND SWIMMING BACK TO SHORE
CUZ NOW I KNOW, I KNOW

YOU'RE BAILING WITH A THIMBLE
FOR A BUCKET SIZED HOLE
AND COVETING TREASURE
NO ONE WANTS, I DON'T WANT

GETTIN BACK MY LAND LEGS
WALKIN WITH MY CLOTHES WET
I'LL FIND MORE,I WANT MORE

I'VE WATCHED YOU ON THE BOW
THERE BURNING OUT DAYS
CHASING A HORIZON THAT WON'T COME, IT WON'T COME

AND I WANT YOU TO FIND YOUR WAY
I WON'T BE AROUND TO SWAY

WORLD GO ROUND

CHILD, ON THE DAY YOU GET HERE
THE WORLD'S ABOUT TO END
WATCH, ON THE DAY THAT IT DOESN'T
THEY'LL START COUNTING DOWN AGAIN
OH MIGHT THE DEAD TAKE OFFENSE

GIVE ME THAT FUNNY KINDA FEELIN
THAT CRAZY KINDA LOVE
YOUR EYES ON ME NOW
IT MAKES THE WORLD GO ROUND
THEY'RE PICKIN YOUR POCKETS
WHILE PATTING YOUR BACK
THEY'LL SMILE AT YOU TOO
IT MAKES THE WORLD GO ROUND

FAITH MAY BE JUST FOR SUCKERS
MAYBE HAS A PLACE
TIME, TRAVELERS IN MY COFFEE
WHERE WILL I BE THEN?
HOPE I'M STILL LOST IN YOUR MAZE

GIVE ME THAT FUNNY KINDA FEELIN
THAT CRAZY KINDA LOVE
YOUR EYES ON ME NOW
IT MAKES THE WORLD GO ROUND
IF THEY'RE PICKIN YOUR POCKETS
THEY BEST KNOCK YOU DOWN
AND SMILE AT YOU TOO
IT MAKES THE WORLD GO ROUND

KINGDOM OF HEAVEN
IN THE PALM OF MY HAND
LIFE, EASIER PLAYED THAN
IT IS EVER PLANNED

GIVE ME THAT DIZZY KINDA FEELIN
GIVE ME THAT DIRTY KINDA LOVE
AND SMALL OF YOUR BACK
MAKES MY WORLD GO ROUND
IF YOU'RE PICKIN MY POCKETS
YOU BEST GRAB MY ASS
SMILE AT ME TOO
IT MAKES THE WORLD GO ROUND

CASTLE OF PRETENDING

SLEEP CREEPS IN
AND WAKES BACK
UP THE DOUBT
YOU SPENT ALL
DAY KEEPING OUT

THE WALLS CRACK
PANIC ATTACKS
THE BREATH YOU HOLD
ALL NIGHT TO BEAT
THEM DOWN

WELL YOU BUILT THIS
UP WITH REAL NICE STONE
BUT NO LONGER HAVE A
SHINE TO YOUR CROWN

THESE ARE NOT THE WALLS YOU SHOULD BE MENDING
IT'S A CRUMBLING CASTLE OF PRETENDING

IN THE MUD DEEP
INSIDE A SEED
OF TRUTH ALWAYS
IN YOUR WAY

SEND THE ARCHITECT
WITH SECRET PLANS
AND THE GUARDS
OUTSIDE AT YOUR
COMMAND AWAY

THESE ARE NOT THE WALLS YOU SHOULD BE DEFENDING
IT'S A CRUMBLING CASTLE OF PRETENDING

THESE ARE NOT THE WALLS
YOU SHOULD NOT BE DEFENDING

IT'S A CRUMBLING CASTLE OF PRETENDING
GET YOU FAR AWAY FROM HERE

RESCUE

YOU CRAWLED INTO MY LIFE
IN RAGS AND DESPERATION
ALL YOU NEEDED WAS A LINE
AND I WASN'T MUCH
BETTER OFF MYSELF
I WAS AS LOST
AS ANYONE ELSE
YOU CRAWLED TO ME
SOME HOW YOU KNEW
I'D BE JUST WHAT YOU NEED
AND FROM THE OUTSIDE
I KNOW IT SEEMS
THAT I RESCUED YOU
BUT YOU RESCUED ME

WE HAD DAYS TO CELEBRATE
AND DAYS WE LOST TO MADNESS
AND DAYS THAT GOT AWAY
AND I GAVE YOU SHELTER
FROM STORMS ROLLING IN
AND YOU GOT ME OUT INTO THE WIND

YOU CRAWLED TO ME
SOMEHOW YOU KNEW
IT'D BE JUST WANT WE'D NEED
AND FROM THE OUTSIDE
I KNOW IS SEEMS
THAT I RESCUED YOU
BUT YOU RESCUED ME

WE WERE A CLOUD
THAT YOU COULD HIDE UNDER
OR RIDE ON
YA WE GOT OFF THE GROUND

AND SO NOW IT'S YOU
WHO'S GONE ON TO BE
ONE OF THE STARTS
THAT'LL SHINE DOWN ON ME
AND FROM THE OUTSIDE
I KNOW IT SEEMS
THAT I RESCUED YOU
BUT YOU RESCUED ME

LOOKOUT JOHNNY

I DON'T KNOW WHY I LET WHAT FOOLED ME
ONCE FOOL ME TWICE
THAT'S WHAT I GET FOR TRUSTING THIEVES
AND THEIR LOADED DICE

LOOKOUT JOHNNY
THERE'S A HAMMER COMING DOWN
RIGHT IN THE PLACE WHERE YOU KEEP YOUR CROWN
OH LOOKOUT JOHNNY THERE'S A HAMMER COMING DOWN YOUR WAY

FINALLY I GOT NO ENVY WHEN YOUR HIGH HORSES RIDE BY
I HAVE SEEN WHAT IT'S DONE TO YOU AND YOUR DIRTY KIND

LAY THEM DOWN IN THE RYE AND CLOVER
EVERYTHING IN ITS RIGHT PLACE

LOOKOUT JOHNNY
THERE'S A HAMMER COMING DOWN
RIGHT IN THE CROSS HAIRS OF YOUR BURNT OUT TOWN
OH LOOKOUT JOHNNY IT'S COME BACK AROUND
THE SAME SAD AFFAIRS WITH THE SAME BAD CROWD
OH WE'LL TEAR DOWN THE WALLS, A CHANGE OF THE GUARD
SOME TIME AT THE BOTTOM TO LEARN WHO YOU ARE
OH LOOKOUT JOHNNY THERE'S A HAMMER COMING DOWN
YOUR WAY..

ONCE IN A CENTURY STORM

SONGS THAT I SING, THEY DON'T HELP
HALF AS MUCH AS YOU DO
WHEN YOU LAY YOUR CALM GENTLE WAYS
AND BRING MY MIND TO THE EYE

THOUGH I TRY IT'S SO HARD TO PREPARE
FOR BRANCHES THAT WILL BREAK
AND THE OCEANS TO RACE
DOWN OUR STREETS FOR OUR DOOR

I KNOW LOVE IS NOT A WALK IN THE PARK
IT'S A ONCE IN A CENTURY STORM
THE WINDS WILL NEVER BLOW US APART
IN OUR ONCE IN A CENTURY STORM
I'M STANDING ON THE HOOD OF MY CAR
FOR OUR ONCE IN A CENTURY STORM
ONCE IN A CENTURY STORM

DON'T TAKE YOUR EYES OFF OF ME

DON'T TAKE YOUR EYES OFF OF ME
WHEN THE WAVES RISE UP TO PULL YOU
OUT INTO THE SEA
DON'T TAKE YOUR EYES OFF OF ME

DON'T LET THE SUN TELL YOU HOW TO SHINE
NOR THE NEEDLE IN YOUR ARM
OR THE FOG IN YOUR MIND
DON'T LET THE SUN TELL YOU HOW TO SHINE

DON'T LET THE DEVIL TAKE YOU AWAY
WHEN HE COMES TO BURN YOUR HOUSE DOWN
YOU GOT A PLACE WHERE YOU CAN STAY
DON'T LET THE DEVIL TAKE YOU AWAY

HIGHER EDUCATION

I LEARNED TO DANCE FROM A GIRL WHO COULD DANCE
FAR BETTER THAN I COULD EVEN BREATHE
I LEARNED TO FIGHT FROM AN OLD MAN WHO COULD FIGHT
CHASE THE DOGS FROM THE NIGHT WITH NEVER HAVIN' TO SWING

ALL THAT I WANTED WAS ALL IN MY MIND
AND ALL THAT I NEED IS TO SING

I LEARNED CRASH FROM A FRIEND WHO COULD CRASH
STOP THE WORLD IN ITS TRACKS BENEATH HIS FEET
I LEARNED TO BE KIND BY TRYING HARD TO FIND IT
WHEN FEAR OFTEN COMES MOST EASILY

ALL THAT I WANTED WAS ALL IN MY MIND
ALL THAT I NEED IS TO SING

I LEARNED FROM OUR PAST WHEN OUR FLAGS WERE ALL HALF-MAST
FOR THE DAYS WHEN ALL OUR DREAMS WERE KING
I LEARNED TO FADE LIKE THE SINKING SUN
THAT MADE ME
HELD ME AND GAVE ME DAYS TO WASTE

ALL THAT I WANTED WAS ALL IN MY MIND
ALL THAT I NEED IS TO SING

I LEARNED TO DIE FROM A GOOD WOMAN WHO DIED
WITH HER HEAD HELD HIGH IN THE WIND
AND WHEN MY TIME ARRIVES AND THE LIGHT'S GONNA LEAVE MY EYES
IT'S THE LOVE THAT I FIND THAT'S GONNA EASE THE STING

AND ALL THAT I WANTED WAS ALL IN MY MIND
AND ALL THAT I NEED..

WHY DO I

GONNA FIND MY WAY
BEYOND TODAY
TONIGHT IN BOSTON
GRAB WHAT CASH
I GOT LEFT
AND SPEND ALL OF IT
I GONNA LOOSE MY HEAD
FIND SOMEONE'S BED
TONIGHT IN BOSTON
WALK OVER MY BRIDGES ONE
LAST TIME BEFORE I BURN EM

WHY DO I LOVE YOU
WHEN YOU DON'T LOVE ME

GONNA FILL MY CUP
ONE LAST TIME
TONIGHT IN BOSTON
I'LL FIGURE OUT
WHAT WENT WRONG IN THE MORNING

WHY DO I LOVE YOU
WHEN YOU DON'T LOVE ME

GONNA TAKE REVENGE ON MYSELF
TONIGHT IN BOSTON
CHASE MY DREAMS
DOWN THE STREETS
WHERE I LOST THEM

STAND WHERE I CAN SEE YOU

I CANNOT EASILY UNWIND
I CAN'T COUNT ALL THE BOMBS
THAT KEEP BLOWING MY MIND

AND SO ALL I ASK OF YOU
IS TO STAND WHERE I CAN SEE YOU
WON'T YOU STAND WHERE I CAN SEE
CUZ IT IS YOU I SEE THROUGH

I CAN'T KEEP UP WITH THE NEWS
THAT KEEPS POURING ACROSS THE WIRE
I CANNOT FEEL THE HEAT IN A WORLD
ALWAYS ON FIRE

AND SO ALL I ASK OF YOU
IS TO STAND WHERE I CAN SEE YOU
WON'T YOU STAND WHERE I CAN SEE
CUZ IT IS YOU I SEE THROUGH

MY HEART HAS LEFT MY CHEST

AND IT'S DANCING ACROSS THE ROOM
I FEAR EVERY OBSTACLE
& I MARVEL AT EVERY MOVE

AND SO ALL I ASK OF YOU
IS TO DANCE WHERE I CAN SEE YOU
WON'T YOU DANCE WHERE I CAN SEE
CUZ IT IS YOU WHO PLACED THE GROUND
BENEATH
MY ALWAYS WONDERING WEARY FEET

I NEED YOU TO STAND WHERE I CAN SEE YOU
STAND WHERE I CAN SEE YOU
BECAUSE IT IS YOU
I SEE THROUGH

WE WILL ALWAYS BE A BAND

AM I IN YOUR HEAD PHONES?
AM I ON YOUR MIND?
IS THERE A TUNE THAT'S STUCK IN YOUR HEAD?
THAT COMES FROM A SONG OF MINE?

WAS I ON YOUR RADIO?
WERE YOU AT MY SHOW?
DID YOU GET SOME PLEASURE FROM
ALL OF THE STRINGS THAT I BROKE?

I DON'T WANT TO WAIT FOR THE WORLD TO WAKE UP
IT'S TAKING ITS SWEET AS TIME
I AIN'T GONNA QUIT OR PRETEND TO KEEP UP
IT'S BEEN HERE THE WHOLE DAMN TIME

WE GOT WHAT YOU'LL NEVER UNDERSTAND
WE WILL ALWAYS BE A BAND

DO YOU THINK TWICE?
WHEN YOUR PHONE RINGS LATE AT NIGHT?
OR DO YOU JUST ROLL OVER IN SYNC WITH YOUR EYES?
STILL THINKING THAT I'M WASTING MY LIFE

WELL I GOT ALL MY BEST FRIENDS
ON THE STAGE WITH A GUITAR IN MY HANDS
AND ALL OF YOUR WORRIES
WILL ONE DAY BE DUST IN THE WIND
BUT WE WILL ALWAYS BE A BAND

AND HAVE YOU FOUND THAT GOOD LIVING
THE KIND THAT LEAVES YOU FEELING SAFE AND SURE?
OR DID THE DAY TRADER WHO PROMISED YOU
THAT STEADY KIND OF LIFE
JUST LEAVE YOU WANTING FOR MORE?

WELL YOU KNOW WHERE I'LL BE
ANY TIME THAT YOU LOOSE FAITH IN YOUR PLANS
MY LAST DOLLAR WILL BE SPENT
KEEPING THESE LIGHTS ON
DOING THE ONLY THING THAT I CAN

YOU DIDN'T WANT TO WAIT
BUT WHEN I BREAK
YOU'RE GONNA SEE A NAME IN LIGHTS
THAT COULD HAVE BEEN YOURS ONCE UPON A TIME
OR MAYBE IN ANOTHER LIFE
AND WHEN WE'RE REBORN YOUR CAN BET YOUR HAND
THAT WE WILL ALWAYS BE A BAND

ALL SONGS WRITTEN BY WILL DAILEY
PUBLISHED BY MAMA NEEDS A HOUSE (BMI)
PRODUCED BY WILL DAILEY & DAVE BROPHY
MIXED BY PAT DICENSO W/ WILL DAILEY & DAVE BROPHY AT Q DIVISION STUDIOS.
MASTERED BY DAVE MCNAIR AT DAVE MCNAIR STUDIOS

ENGINEERED BY PAT DIDENSO W/ ADDITIONAL ENGINEERING BY WILL DAILEY, MATT TAHANEY & MATTHEW BEAUDOIN
EXECUTIVE PRODUCER JON DEREK CROTEAU
ARTWORK BY CARNE GRIFFITHS
RECORDED AT APPLEHEAD STUDIOS WOODSTOCK, NY,
Q DIVISION STUDIOS, SOMERVILLE MA,
WHEELKICK STUDIOS, NEWTON MA
SIDE A SPONSORED BY MIKE O'MALLEY
SIDE B SPONSORED BY ADG & TJD
ALBUM MOTHER: GIANNA BAGLIONI
SOUL REPLENISHERS: NISA DAILEY, TOM POLCE, CRIS DRISCOLL

THANKS
ANN BROPHY, BERNADETTE KRUEGER, CAITLIN DRISCOLL CANNON, ANTHONY SNOWELL, LEE JAMILKOWSKI, LESLEY SHAW, GARY & KATHY MIREK,BRIANA MOORE, KRISTEN PALMA, AE FENTON, AMY LEBLANC, ANDREW LOREAUX C TODD LOMBARDO, GERRY LAWLOR, IAN DOWNING, INGRID CHIEMI SCHROFFNER, JIM "B" CUZ, JIM PLUNKETT, KATIE SUKALSKI MICHAEL & SCOT COLFORD, STEVE & SHARA KATSOS, T-BOY PERSAC, THE CAPE ON THOMPSON LAKE, TOM & SUE, TONY ESPY FRANKIE, DANNY & JJ IARROBINO, SETH CAMPBELL, ROSANNE "GRAMMY" MAICHER, IAN FRENCH, MAYU KITADA, AMELIA ROSE JENKINS, ELOISE CLAYSON JENKINS, PATRICK AND CARMELA JACKSON, THE MICHELS, JOSH & JENN SEADIA, EVA FRANCES VARDEN

SPECIAL THANKS TO
PLEDGE MUSIC, BILL AUSTIN, KEVIN YOUKILIS, RANDY HOFFMAN, JAYCE VARDEN, JUSTIN CROTEAU, SHAKE & HOWDY, DAN ROWE, ED VALAUSKAS, Q DIVISION, PHIL BOND, BORANGE BILLY ZERO, STREET TEAM FRANCE, THE MAN WHO KNOWS, DANA MARSHALL, THE FAMILY, FRIENDS AND FANS WHO MADE THIS POSSIBLE. THERE IS NO SUCH THING AS DIY

NATIONAL THROAT PERFORMED BY
DAVE BROPHY - DRUMS AND PERCUSSION
KIMON KIRK - BASS
WILL DAILEY- LEAD VOCALS, GUITARS, BANJO, KEYS, BACKING VOCALS

SUNKEN SHIP
LAP STEEL- MATT PYNN
ORGAN- BEN ZECKER
ACCORDION- JOE BARBADO

WORLD GO ROUND
PIANO & FARFIZA- BEN ZECKER
MELOTRON- DAVE BROPHY & KIMON KIRK

CASTLE OF PRETENDING
ELECTRIC TRUMPET - JUSTIN WALTER
TRUMPET SOLO- SCOTT ARUDA
PIANO- BEN ZECKER
LAP STEEL- MATT PYNN

RESCUE
ELECTRIC PIANO & ORGAN- BEN ZECKER
CLAPS- WILL, DAVE, AIDEN DUTTON

LOOKOUT JOHNNY
SAXOPHONE- PAUL ALSTRAND
TELECASTER- MATT PYNN
WHIRLY- BEN ZECKER

ONCE IN A CENTURY STORM
LAP STEEL AND TELECASTER- MATT PYNN
PIANO- BEN ZECKER
SAX- PAUL ALSTRAND (HORN ARRANGEMENT)
TROMBONE- JEFF GALINDO
TRUMPET- SCOTT ARUDA

STAND WHERE I CAN SEE YOU
SEAL NOISE- A SEAL
PEDAL STEEL- MATT PYNN
BACKING VOX- CRIS DRISCOLL & KRISTEN CIFELLI

HIGHER EDUCATION
TELECASTER- MATT PYNN
WE WILL ALWAYS BE A BAND
BACKING VOCALS- TOM POLCE, DAVE BROPHY, CRIS DRISCOLL, MATT PYNN

WHY DO I
TELECASTER- MATT PYNN
LEAD- STEVE FELL
SAX- PAUL ALSTRAND
TROMBONE- JEFF GALINDO
TRUMPET- SCOTT ARUDA (HORN ARRANGEMENT
KEYS- BEN ZECKER

DON'T TAKE YOUR EYES OFF OF ME
LAP STEEL- MATT PYNN
KEYS- BEN ZECKER
BARBER SHOP- CRIS DRISCOLL, DAVE BROPHY, NEPHTALIEM MCCRARY

GANG VOCALS ON WHY DO I, WORLD GO ROUND CASTLE OF PRETENDING, RESCUE: MEAGHAN DOWNES BERRY, JOE DOWNES BERRY, CAITLIN CRAIG, NICK GREGORIAN, CRIS DRISCOLL, DAVE BROPHY, NEPHTALIEM MCCRARY, CAROLINE MUGAR, TONY ESPY, MARK HARDYCK


TROIA / GRIER
GUT REACTION

TROIA/GRIER
GUT REACTION

SIDE ONE

YOU'RE ALL TALK
I DON'T WANNA KNOW
LET'S START IT OVER
ALL THE LONELY NIGHT

SIDE TWO

THE ARENA
GUILT TRIP
PLASTIC LADY
YOU'RE GONNA RUN THE SHOW
WE'LL THINK OF SOMETHING

Produced by Lenore Troia and Cathy Grier
Co-Produced by Lincoln Clapp

Recorded at Media Sound, N.Y.C.
Engineered by Lincoln Clapp
Assistant engineers – Steve Rinkoff and Scott Mabucci
Mastered by George Manno at Sterling Sound, N.Y.C.
All songs written by Lenore Troia
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Art direction/design/photography by Hal Wilson





CATHY GRIER LENORE TROIA



All guitars and vocals by Cathy Grier
All keyboards and vocals by Lenore Troia
Bass – Tony Bridges
Drums – Terry Silverlight
Linn drum programming – Lincoln Clapp
Percussion – Bashieri Johnson
Oberheim programming and performance on "We'll Think of Something" – Barry Eastmond
Tony Bridges appears courtesy of Capitol Records

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SR [illegible]
JACKET MADE IN CANADA

TROIA/GRIER
GUT REACTION

SIDE ONE

YOU'RE ALL TALK
Words and Music
by Lenore Troia

Why don't you just follow through
With the things that you say
Do I have to come back tomorrow
And hear what I heard today

When will you learn you're just wearing out words
And I don't like to hear what I've already heard
Oh my darling, you're starting to get on my nerves

You're all talk, you're all talk
With your promises
I don't care for your lies
You've had too many tries

Didn't somebody say
Somewhere along the way
Talk is cheap
If I have to sit through this
Garbage again I'll just fall asleep

So overplayed that it gets out of tune
And the mood I was in you just happened to ruin
Oh my darling, you're wasting my whole afternoon

You're all talk, you're all talk
Big ideas you've got
You just kick them around
And they don't get off the ground

Go ahead fantasize
One day you'll realize
That the schemes you devise
Don't materialize
And I can't sympathize anymore

So overplayed that it gets out of tune
And the mood I was in you just happened to ruin
Oh my darling, you're wasting my whole afternoon

You're all talk, you're all talk
With those plans you make
Just to hear them again
Is almost too much to take

I DON'T WANNA KNOW
Words and Music
by Lenore Troia

You say you want me
With an open door policy
Well, I understand
Intellectually
But gut reactions
Are a little bit stronger
And you're true confessions
Hurt alot longer

Did your conscience
Get the better of you
Did you think telling me
Would be easy to do
That much honesty
You thought was so kind
You should've left things
Out of sight out of mind

'Cause I don't wanna know
The part of you
That's not part of me
I'd rather not know
I'd rather not see

I don't wanna know
The part of you
That keeps your heart from me

You say loving one person
Oh how it stifles you
You want your cake
And eat it too
You tell me your story
To help you rationalize
I got news for you baby
I just opened my eyes

So you split your guts
In a halfway regret
So now that it's out
I suppose we forget
I watch you chase
Your heart on the run
But when you look in my eyes
You'll see the damage is done

'Cause I don't wanna know

LET'S START IT OVER
Words and Music
by Lenore Troia

You don't have to say
What you've been through
It's just a story
I already knew
When you left I watched
An empty world
But now I see your eyes
Experienced it too

Restlessly we left behind
A love that's just too hard
To find

Let's start it over
Let's just forget the separation
And the heartache in between
Let's start it over
Let's carry on and maybe
This time we can
Finish off the dream

What we had before
Was a love too young
Something we never could appreciate
Let go
Here we are again
With a chance to try
Maybe a second time
Is all we need
To know

So if you need me let me know
If there's a feeling
Let it show

Let's start it over .

All those nights
We just wasted our time
Looking for something
We'd never find
How did we
Ever let so much love slide
We walked away but it
Never died, come on
Let's make it come alive

Let's start it over

ALL THE LONELY NIGHT
Words and Music
by Lenore Troia

Well I saw you in that place
Turned in time so that you
Couldn't see my face
Had to find out
Had to see
What priorities you're
Holding over me

What'd you think it was
Gonna get you
Should've known it would
Just upset you
This condition is
Like a curse
All you do is
To make it worse

When I think about you
Still without you
So hard to fight
All day long
And all the lonely night

I see her sitting in my place
Where'd she get the right to
Share your space
Like a fool I still
Hang on tightly
While you take it
All so lightly

Somewhere you got the
Wrong idea
Things are different than
They appear
Never know just how
You affected
This lonely heart left so
Unprotected

I think about you

CREDITS

Lenore Troia all keyboards and vocals
Cathy Grier all guitars and vocals
Tony Bridges bass
Terry Silverlight drums
Bashiri Johnson percussion
Barry Eastmond OBB programming and performance on "We'll Think of Something"
Lincoln Clapp Linn Drum programming and background vocal on "You're Gonna Run the Show"

Produced and arranged by **Lenore Troia** and **Cathy Grier**
co-produced by **Lincoln Clapp**



Recorded at **Media Sound, N.Y.C.**
Engineer **Lincoln Clapp**
Assistant engineers **Steve Rinkoff** and **Scott Mabuchi**
Mastered by **George Marino** at **Sterling Sound, N.Y.**
Art direction design & photography by **Hoi Wilson**
Retouching by **Gilbert Studio**
hair by **Joe Dimauro**
Type/Printing **Advocate Press**

Our appreciation to the gang at Media for their wonderful support. Also, much thanks to Pete Mitchell, J.J. Jaser, and all our many friends

TROIA/GRIER
GUT REACTION

SIDE TWO

ARENA
Words and Music
by Lenore Troia

The arena's opening
Are you ready
For the show
The arena's got some new stars
You're gonna get to know
Come to the arena
There will be
Something new you'll find
Don't let the arena
Leave you behind

The arena's filling up fast
So get yourself on line
Find yourself your
Own little space
While you still have
The time
Don't you get too
Lost in the crowd
Remember who you are
Don't let the arena
Push you too far

You can be the one the whole world
Is looking at
Or you can just be a
Spectator
You can judge what's out
In front but don't
You forget
It all comes back to you
Sooner or later

The arena's calling you
And you want to get your share
But look out because the arena
Isn't always fair
The arena's calling
You better take some
Good advice
Before you step into it
You'd better think twice

We would love to hear from you
To join our mailing list
send name and address
to
Synergy Records
P O Box 8786
New Haven, Ct 06532
or write to share your thoughts

GUILT TRIP
Words and Music
by Lenore Troia

I did not know
I could ever let go
Took some time
To find out
What it all
Was about
Things seemed so fixed
My emotions were mixed
Just too scared to undo
All the time
That we went through

But I had to clear my vision
I had to come to
Some decision

Got a grip
And tried hard
Not to slip
Into those clutches
Of their guilt trip

Had to take hold
My life felt so controlled
By a love broken state
So lost to a hopeless fate
Things had to weigh
What would go
What would stay
Would it be face to face
Could I vanish
Without a trace

Measuring every reason
As you end up
Committing treason

Loose your grip
And you're just gonna slip
Into those clutches
Of their guilt trip

Time came to tell
Either way it's just hell
As you sit in its wake
Can you ever survive the break

But somewhere you hear that voice
Telling you that you've
Got no choice

Get a grip
And try hard
Not to slip
Into those clutches
Of their guilt trip

PLASTIC LADY
Words and Music
by Lenore Troia

I don't want to be
A plastic lady
And I just ignore
All the latest styles
Don't want to be
Nobody's carbon copy
Don't want to live my life
In shopping aisles
Don't want to paint my toes
Don't want to show my legs no more
Don't want no panty hose
Glamour's not what I'm looking for

Don't buy me Monet earrings
For my birthday
No pocketbooks
From Saks Fifth Avenue
Don't want no fancy name
On my back pocket
I don't want to play
The ingenue
Don't want to grow my nails
Don't want to have to
Paint my face
Don't want to act so frail
I just don't have
The time to waste

Plastic lady
Plastic girl
Filling up this
Plastic world

I dont' think I'm gonna
Fit in your collection
You might not like my
Altered point of view
Don't ponder this
Identity rejection
Just blame it on
Whoever brainwashed you
I'm not gonna spend a dime
While they're advertising
Constantly
Not gonna waste my time
On images they force on me

Plastic lady
Plastic smile
Bringing up your
Plastic child

I don't want
to spend a dime
Plastic lady
Plastic dreams
Buying up their
Plastic schemes
Plastic lody
Plastic girl
Filling up this
Plastic world
Plastic lady
Look what you've done
To yourself
Plastic lady
Look what we've done
To ourselves
I don't want to be
A plastic lady

YOU'RE GONNA RUN THE SHOW
Words and Music
by Lenore Troia

Where did you come from
Knowing that I needed you near
And where did I get the luck
To find someone like you
When he left me hanging
Halfway through a dream
Like a curtain at the
Closing of a scene
Now it's opening for you

Now that he let me go
You're gonna run the show
Take it away take it right now
He's never coming back
You play the final act
Take it away take it forever

Somewhere there's a guide
Who led someone like you
To my side
Could it be just fate
To find someone like you
When he left my heart with
So much to bear
You know my heart soys
Handle with care
So I'm handing it to you

Now that he let me go

WE'LL THINK OF SOMETHING
Music by Lenore Troia
and Cathy Grier

All songs written by [illegible]
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EPORT RAMSEY LEWIS RODNEY FRANKLIN BRANFORD MARSALI
PAQUITO D'RIVERA MILES DAVIS WEATHER REPORT MILES DAV
YNTON MARSALIS RODNEY FRANKLIN WYNTON MARSALIS PAQ
EATHER REPORT STEVE SMITH RAMSEY LEWIS BRANFORD MARS

DEMONSTRATION—NOT FOR SALE

SIDE ONE

MILES DAVIS
CODE M.D.
Taken from the Lp: "Decoy" FC 38991

RAMSEY LEWIS and NANCY WILSON
THE TWO OF US
Taken from the Lp: "The Two Of Us" FC 39326

WYNTON MARSALIS
THINK OF ONE
Taken from the Lp: "Think Of One" FC 38641

WEATHER REPORT
CAN IT BE DONE
Taken from the Lp: "Domino Theory" FC 39147

HERBIE HANCOCK
TFS
Taken from the Lp: "Future Shock" FC 38814

SIDE TWO

RODNEY FRANKLIN
MARATHON
Taken from the Lp: "Marathon" FC 38953

STEVE SMITH
THE ADVENTURES OF HECTOR AND JOSE
Taken from the Lp: "Orion" FC 39375

KENT JORDAN
LOOKING THROUGH THE WINDOWS
Taken from the Lp: "No Question About It" FC 39325

BRANFORD MARSALIS
SOLSTICE
Taken from the Lp: "Scenes In The City" FC 38951

PAQUITO D'RIVERA
HAVANA / NEW YORK
Taken from the Lp: "Live At Keystone Korner" FC 38899

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Album Design: Joel Zimmerman

Columbia



I WOULDN'T WANT TO BE LIKE YOU • EYE IN THE SKY
GAMES PEOPLE PLAY • TIME • PYRAMANIA
YOU DON'T BELIEVE • LUCIFER
PSYCHOBABBLE • DAMNED IF I DO
DON'T LET IT SHOW • CAN'T TAKE IT WITH YOU
OLD AND WISE

The mild 1970's was a musical era awash in the ashes of the late 60's and early 70's progressive rock movement. The New Wave from the American coasts and England had yet to appear and the new generation of mainstream artists were still in their infancy, if together at all. The musical euphoria and innovation which was so prevalent just a few years earlier had gotten a bit stagnant...but certainly there were exceptions. A handful of new as well as veteran artists managed to forge ahead with continuing high standards of musicianship and expression. Clearly, among those exceptions was the Alan Parsons Project with wide screen, cinematic music that would "float like a butterfly and sting like a bee."

However, unlike many artists who attempt cinematic music, the Alan Parsons Project was able to combine rich orchestral textures with a sense of economy. The key has always been in the Project's ability to deliver a sense of balance. Complex arrangements were fitted to accessible melodies...Their musicianship had the highest standards, yet the frequently boring indulgences common to progressive artists were absent from the Project's music, and the overall feel of the songs was conducive to headphone listening as well as background listening.

Perhaps the greatest example of balance is in the founding members themselves. Alan Parsons was so blown away by hearing the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album in 1967 that he applied for and successfully landed a job at the famous Abbey Road Studios in London. Parsons worked with the Beatles on the "Abbey Road" album and continued his relationship with Paul McCartney, recording "Wild Life" and "Red Rose Speedway." He also was nominated for a Grammy for [illegible] Pink Floyd's classic "Dark Side of The Moon."

...continued on inside

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LADO "A" PICADILLO

1– Panama Tierra Mia
2– Yenyere Cumae
3– El Bombón de Elena
4– Cachita
5– Quiero un Sombrero
6– Caminando se Va
7– Mama Inés
8– Vaquini Vaquini Va
9– Cataplum
10– El Bimbin
11– Due Sapo mas Porfiao
12– Veneración
13– El Caimán
14– La Mucura
15– La Dia Marina
16– Yo no Tumbo Caña
17– Magdalena
18– Mamá yo Quiero
19 Nague
20– Para Vigo
21 Carnaval de Driente

LADO "B" PICADILLO DE BOLERDS

1– Te vi Pasar
2– No te importe Saber
3– Ven Mi Corazon Te llama
4– No Vale la Pena
5– Olvídame
6– Cuando Vuelvas

MUSICOS LADO "A"

1 Toby Muñoz– Piano
2 René Santos Bajo
3 Alexis (Diablo) Castillo Trompeta
4 Carlos Torné– Trompeta
5 Justo Espinosa– Trombón
6– Catalino Beitía– Trombón
7 Tomas (plomo) Espinosa Conga
8– Jorge (Cubita) González Bongó
9– Manuel González Timbales
10– Manuel Mendoza Guiro Maracas
11– Dora Graciela McGeachy Vocal, Coro
12– Mitzy McGeachy Coro
13 Cynthia Worthington– Coro
14– Delsa Castro– Coro

MUSICOS LADO "B"

1– Toby Muñoz– Piano
2– Jimmy Maxwell– Bajo
3 Manolo Gonzalez– Alto Sax
4– John (Rubber Legs) Mckimdo Fliscorno
5– Reginald (Regis) Johnson Flauta
6– Daniel Clovis– Bateria
7– Jorge (Cubita) Gonzalez Bongo
8– Dora Graciela McGeachy Vocal

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C–508 / FIESTA EN ANDALUCIA


C–510 / LOS CHOQUEROS



C–514 / ASTURIAS Y SU FOLKLORE



C–519 / CUENTOS INFANTILES /Vol. 1



C–520 / CUENTOS INFANTILES, Vol. 2



C–521 / CUENTOS INFANTILES / Vol. 3


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Oh Louise

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Junior



Side A
OH LOUISE (CLUB VERSION)
Produced by Junior
Arranged by Junior † Robin Smith
Mixed by John Hudson

Side B
1. DO YOU REALLY WANT MY LOVE
Produced by Nigel Martinez
2. OH LOUISE
Produced by Junior

Mastered by José Rodriguez at Sterling Sound, NYC
Photography by Davies † Starr
Sleeve by J.B.

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mercury

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BROCKINGTON CHORALE ENSEMBLE

RECORDED LIVE AT THE REFUGE BIBLEWAY CHURCH OF CHRIST



ARCTIC

A-LPM 1001

LPM 1001

BROCKINGTON CHORALE ENSEMBLE

RECORDED LIVE AT THE REFUGE BIBLEWAY CHURCH OF CHRIST

It was in the latter part of the fall, 1963' when a vision was seen by Professor Irvin Brockington, Jr., to give the Gospel lovers something a little different; using local talent such as: "The Truelights," "Christian Stars," "Rochelle Payne," "Grave Singers" and many others.

The stage was set. The place, New Testament Westside Memorial Baptist Church. The Actor and Actresses names as listed above. The director, Professor Brockington. The critic, GOD!

It seemed as if God' had come down and put his approval on Professor Brockington's program.

His idea was to let the group march up and sing two selections, but the audience accepted these singers so wonderfully that they had to sing encore after encore.

Professor Brockington's vision now went further and through his vision and leadership, and most of all through God's help, they have stepped on the first step of the ladder to success.

We pray that GOD will lead them on to the top!

This is our first album and we pray you enjoy it as much as we do.

Ronald Mosely

ALL ARRANGEMENTS BY: IRVIN BROCKINGTON

SIDE 1		SIDE 2	
1. GOD KNOWS CHARLES BROCKINGTON	2:30	**1. HOW I GOT OVER** RUFUS BROWN	5:25
2. HE WILL HEAR YOUR EVERY CRY ALBERTA SCOTT Written by: Ronold Mosely	1:35	**2. COME INTO MY HEART** MAMIE YOUNG	3:50
3. I'M GOING HOME RONALD MOSELY Written by: Ronold Mosely	3:45	**3. I BELIEVE** REV. DOUGLAS FULTON	2:55
4. ON MY WAY TO HEAVEN CHARLES BROCKINGTON	2:45	**4. MAKE UP YOUR MIND** IRVIN BROCKINGTON	3:35

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ARCTIC

TOMMY RIDGLEY



THE
NEW ORLEANS
KING OF THE STROLL

SIDE A

1. **DOUBLE EYED WHAMMY**
   (Ric 978, recorded 11/13/60)
2. **IS IT TRUE?**
   (Ric 968, rec early 1960)
3. **SHOULD I EVER LOVE AGAIN**
   (Ric 978, rec 11/13/60)
4. **MY ORDINARY GIRL**
   (Ric 990, rec 9/20/61)
5. **I'VE HEARD THAT STORY BEFORE**
   (Ric 994, rec 12/8/62)
6. **HEAVENLY**
   (Ric 993, rec 12/8/62)
7. **THE GIRL FROM KOOKA MONGA**
   (Ric 984, rec 9/20/61)

SIDE B

1. **IN THE SAME OLD WAY**
   (Ric 984, rec 9/20/61)
2. **THREE TIMES**
   (Ric 982, rec Spring of 1961)
3. **THE ONLY GIRL FOR ME**
   (Ric 982, rec Spring 1961)
4. **I LOVE YOU YES I DO**
   (Ric 993, rec 12/8/62)
5. **PLEASE HURRY HOME**
   (studio rehearsal from summer of 1960)
6. **PLEASE HURRY HOME**
   (Ric 973, summer 1960)
7. **ALL MY LOVE BELONGS TO YOU**
   (Johen 9200, rec 1/9/64)
8. **I WANT SOME MONEY BABY**
   (Johen 9200, rec 1/9/64)

All selections digitally transferred from the original master tapes

Original recordings produced by Ric Records, New Orleans, Louisiana, with the exception of *I Want Some Money Baby* and *All My Love Belongs To You*, which were produced by Wardell Quezergue for Watch Records

REISSUE PRODUCED BY JEFF HANNUSCH

Cover design by Kathleen Joffrion
Front cover photo courtesy of Tommy Ridgley
Back cover photo courtesy of Cleon Floyd and Jeff Hannusch
Special thanks to Tommy Ridgley, Cleon Floyd, Billy Delle, Adam Malfei, John J. Broven, Cosimo Matassa and Joel McGregor

Other albums in this series
Carnival Time! Best of Ric Records, vol 1 *(Rounder 2075)*
We Got A Party! Best of Ron Records, vol 1 *(Rounder 2076)*
Eddie Bo "Check Mr Pupeye" *(Rounder 2077)*
New Orleans Ladies *(Rounder 2078)*
Troubles, Troubles New Orleans Blues *(Rounder 2080)*
Several more albums are projected All titles available on LP, cassette and compact disc



TOMMY RIDGLEY
THE NEW ORLEANS KING OF THE STROLL

Tommy Ridgley was already a veteran recording artist when he joined Ric Records in 1960 Previously he'd recorded with Imperial, Atlantic, Decca, Herald, and even the obscure Waldorf label, using the alias, The Shrewesbury Kid

One of 17 children, Ridgley was born October 30, 1925, in the Shrewesbury section of Jefferson Parish, only minutes from the New Orleans city limits Ridgley sang in church as a boy, as well as on street corners with his pals. When World War II broke out, he enlisted in the Navy and eventually served in the South Pacific It was while in the Navy that Ridgley's interest in music deepened, and he could often be found playing the piano in the P.X when he had a spare moment

Upon his discharge in 1946, Ridgley returned home and made his first step toward a career in music, winning the weekly talent show at the renowned Dew Drop Inn singing "Piney Brown Blues." Soon afterwards, Ridgley began working as a vocalist with a saxophonist called "Bama," who played a number of Jefferson Parish nightspots

In 1949, he was effectively called up to the big leagues after Dave Bartholomew hired him to replace Theard Johnson as vocalist in his band Besides leading the city's premier orchestra, Bartholomew had also been hired recently as an A&R man for Imperial Records, and he chose Ridgley to sing on his first production. (This was before Bartholomew even *knew* about Fats Domino)

Ridgley had a local hit with his first release, "Shrewesbury Blues," which insured Imperial's continued interest. He continued to work with Bartholomew's band until 1953, when he decided to form his own group, The Untouchables In the interim, Ridgley waxed five more singles for Imperial under his own name He also appeared on tracks credited to Dave Bartholomew on King and Decca

Ridgley had signed with Atlantic by the mid-1950s, just missing the national charts with an instrumental, "Jam Up," and the slow burner, "I'm Gonna Cross That River" By the later portion of the decade, he'd moved over to Al Silvers' Herald label, just missing again with "When I Meet My Girl"

Ridgley wound up on Ric after his Herald singles began to stall, and was granted his release. His tenure at Ric would prove to be perhaps the most fruitful and musically enjoyable portions of Ridgley's entire career

"When Mr Ruffino heard I was available, he sent for me," detailed Ridgley. "I've always been the kind of a guy who jumped at the chance to record I didn't concern myself too much with contracts or money; I just wanted to see my name on a record!"

On Ridgley's Ric debut, "Is It True" b/w "Let's Talk It Over"—found on *Carnival Time The Best of Ric, Volume 1 (Rounder 2075)*—he was given the unlikely title, "The New King of the Stroll"

"Joe Ruffino wanted to make that into a stroll record," recalled Ridgley "Chuck Willis had just died and Joe thought we had a similar style That was a very big single for me around New Orleans I remember Joe Ruffino thought he was pretty shrewd for signing me at that point Right after the record came out he was saying, 'We have to get some more songs together and get back in the studio!'"

Ridgley's next session included the fine "Please Hurry Home," another local bestseller We've also chosen to include an interesting rehearsal of the song, which was taped in the back of Joe Ruffino's Baronne Street office Although the rehearsal is definitely raw, the song has a recognizable form and Ridgley's voice is topnotch.

Ridgley's string of excellent singles continued with "Should I Ever Love Again," a song that was previously recorded on Specialty by Wynona Carr

"We recorded that right on the spot," detailed Ridgley "We were supposed to cut a new song, but something happened and we couldn't do it at the last minute. I'd been doing 'Should I Ever Love Again' on the bandstand, so everyone was familiar with the tune I put that little spoken part on the beginning of the record just to make my version different."

One of Ridgley's few obscure Ric singles proved to be "The Only Girl For Me" and "Three Times" Both songs were co-authored by Adoll Smith, a renowned songwriter who was once a member of the Spiders, a vocal group that had recorded earlier for Imperial "Three Times" is an especially brisk shuffle with some telling lyrics

Two interesting Ridgley compositions found on this collection are "Double Eyed Whammy" and "The Girl From Kooka Monga" from 1960 and 1961, respectively. "Double Eyed Whammy" was inspired by Evil-Eyed Fleagle, a character in the Li'l Abner cartoon strip, who cast his patented whammy on people at the drop of a hat "The Girl From Kooka Monga," of course, was inspired by Jessie Hill's "Ooh Poo Pah Doo." (Oddly enough, Ridgley's song was actually adopted by Kukamonga, California, who used it as a theme song) Ironically, Freddy King covered both songs as well.

Eddie Bo's "In The Same Old Way," which opens side 2, proved to be Ridgley's biggest record on Ric, topping many of the local radio station playlists "Larry McKinley was responsible for making that a hit," said Ridgley. "He was the hottest jock in town at the time (WYLD-AM) and if he played your record, it was a pretty good chance it would take off" After Larry got on the record, it got picked up by every other radio station in New Orleans, pop stations and r&b stations

"There was a lot of outside interest in that record," recalled Ridgley. "But Joe Ruffino distrusted people from the north When my record was out, Barbara George had just recorded, "I Know" (for the local A.F.O. label) but "In The Same Old Way" was selling better down here Well, Barbara George's record got picked up by another label (Sue Records) and they had a national record Mine just stayed local"

Ridgley and Ruffino kept plugging, however, following with "My Ordinary Girl," a song purchased from Earl King Unfortunately, by 1962 Ric's schedule of releases was delayed after Ruffino suffered a premature heart attack. Ridgley only cut four sides that year in one session and three are included here. "Heavenly" was credited to Mac Rebennack, but Ridgley recalls the song actually being written by a drummer from Raceland, Louisiana. Ironically, Ridgley's most successful releases from 1962 would prove to be remakes Bull Moose Jackson's ballad, "I Love You Yes I Do," and his final Ric release "I've Heard That Story Before," recorded earlier for Herald Records

This set closes with a true Ridgley obscurity, both sides of his ultra-rare Johen single recorded in 1964 After Ruffino's death, his brother-in-law Joe Assunto went into the record manufacturing business with Henry Hildebrand, who owned All South Record Distributors Their primary label was Watch, but they released one record, Tommy Ridgley's, on a new subsidiary, Johen

While both sides were truly excellent ("I Want Some Money Baby" taking the soul road, while "All My Love Belongs To You" was right out of the Bobby Bland bag), the record was doomed to obscurity because of Watch. Johen's distribution agreement with London Records

"Boy when we got out of the studio we just knew we had a hit," laughed Ridgley, referring to the Johen single. "Joe Assunto was positive he had just cut a hit, but Dave Bartholomew said, 'Man, that record ain't going nowhere because London doesn't promote their records'

"Well, Dave was right because *nothing* happened. There wasn't a thing we could do because the ball was in London's court"

Although Ridgley has recorded for more than a dozen labels, he now looks back at his tenure at Ric Records—and, yes, his stint at Johen—with particular affection.

"Those records were professional by anyone's standards," concluded Ridgley. "Personally I liked Joe Ruffino, me and him were okay He was stubborn and bad his own ways of doing things, but he could recognize talent when he saw it. He was never the kind of guy that would try and cut corners in the studio like a lot of other guys, and he worked his tail off when your record came out We were a small company but were very professional All of our records were great"

—**JEFF HANNUSCH** a.k.a. **ALMOST SLIM**

Author of *I Hear You Knockin' The Sound of New Orleans Rhythm and Blues*

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Willie Bryant and His Orchestra

THROWIN' STONES AT THE SUN
(Recording Date: 1/4/35) (3:00)

IT'S OVER BECAUSE WE'RE THROUGH
(1/4/35) (3:36)

A VIPER'S MOAN
(1/4/35) (3:22)

CHIMES AT THE MEETING
(1/4/35) (2:59)

RIGAMAROLE
(5/8/35) (2:33)

LONG ABOUT MIDNIGHT
(5/8/35) (3:02)

THE SHEIK
(5/8/35) (2:52)

JERRY THE JUNKER
(5/8/35) (2:47)

SIDE B

Willie Bryant and His Orchestra

THE VOICE OF OLD MAN RIVER
(8/1/35) (3:07)

STEAK AND POTATOES
(8/1/35) (3:07)

LONG GONE *(From Bowling Green)*
(8/1/35) (2:49)

LIZA
(8/1/35) (2:57)

IS IT TRUE WHAT THEY SAY ABOUT DIXIE?
(4/9/36) (2:18)

ALL MY LIFE
(4/9/36) (3:25)

THE RIGHT SOMEBODY TO LOVE
(4/9/36) (3:14)

THE GLORY OF LOVE
(4/9/36) (3:20)

SIDE C

Willie Bryant and His Orchestra

RIDE, RED, RIDE
(4/9/36) (2:32)

MOONRISE ON THE LOWLANDS
(4/9/36) (3:29)

MARY HAD A LITTLE LAMB
(6/3/36) (3:16)

I LIKE BANANAS
(6/3/36) (2:45)

CROSS PATCH
(6/3/36) (2:40)

I'M GRATEFUL TO YOU
(6/3/36) (3:23)

Jimmie Lunceford and His Orchestra

IN DAT MORNIN'
(6/6/30) (3:21)

SWEET RHYTHM
(6/6/30) (2:41)

SIDE D

Jimmie Lunceford and His Orchestra

WHITE HEAT
(1/26/34) (2:29)

JAZZNOCRACY
(1/26/34) (2:42)

CHILLUN GET UP
(1/26/34) (3:19)

LEAVIN' ME
(1/26/34) (3:05)

SWINGIN' UPTOWN
(3/20/34) (2:37)

BREAKFAST BALL
(3/20/34) (3:00)

HERE GOES *(A Fool)*
(3/20/34) (2:45)

REMEMBER WHEN
(3/20/34) (3:20)

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2. Depart From Me
3. Life's Railway to Heaven
4. O, Happy Day
5. Precious Memories



CREDITS:

Producer: Boh McCollum
A & R: Don Sumner
Engineer: Ray Butts
Musicians: Guitar: Duke Dumas
Piano: Tony Brown
Bass: Tim Baty
Drums: Billy Blackwood

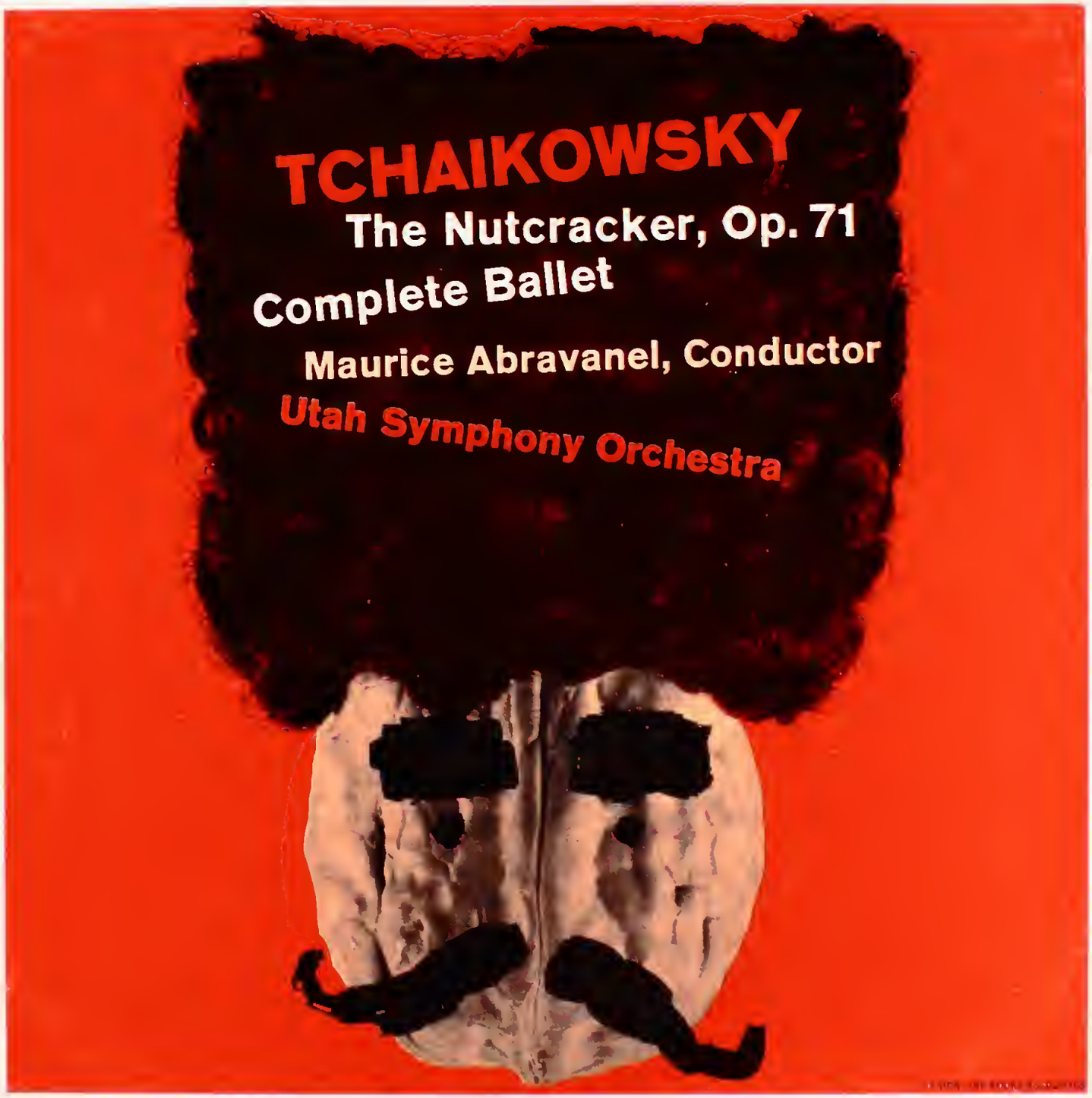
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Tchaikowsky/The Nutcracker Ballet Op. 71—*Complete*

(Casse-Noisette)

Maurice Abravanel *conducting the Utah Symphony Orchestra*

and Chorus of the University of Utah



Maurice Abravanel

THE great Russian composer, Peter Ilyich Tchaikowsky (1840-1893), was a highly complex personality who wrote, however, music of a most uncomplex, crystalline clarity of form, and an undying beauty of melody. His works often flow as if they had been effortlessly born. They give no hint of the intense ordeal he went through in writing them. Typical is a letter of July 7, 1891, in which he wrote of himself, "The old man is breaking up . . . he loses bit by bit the capacity to do anything at all." But it was precisely at this time that he was working on the *Nutcracker Ballet*, which stands out even among his works for its entrancing loveliness and many moments of sheer joy. Deep tragic strains can also be heard in his music; the *Pathetique Symphony* and the opera, *Pique Dame*. But he was a man capable of a happy outgoing spirit as well as inner doubts, and no work exhibits so well his enjoyment of life, enriched with a lovely tenderness of feeling, as the *Nutcracker Ballet*. Completed in 1892, it was the last of his three great evening-long ballets, the others being *Swan Lake* (1875-6) and *The Sleeping Beauty* (1888-9).

The story of the *Nutcracker Ballet*, like that of its two predecessors, is a fairy tale. But such plots to Tchaikowsky were by no means only pretenses for a series of costumed dances. They inspired a flow of affecting music because they meant something real to Tchaikowsky, much like what fairy tales meant to the folk who invented them. They spoke of the yearning for the triumph of good-hearted people over the forces of malice and cruelty, and for the desire to love and be loved. In the *Nutcracker Ballet* Tchaikowsky combines this with a fine insight into the heart and mind of a child. The ballet is not "children's music," although of course it is loved by them. It is an "adult" music, with an affectionate feeling for the hopes and fears that can be so poignant in children, although complacent adults may pass them off as trivial. In Marie, the central child figure of the *Nutcracker Ballet*, Tchaikowsky has created a true heroine. She weeps tenderly for broken toys and nurses them as though they were alive, courageously advances to do battle against the evil King of Mice and his hordes, and earns the right to win a handsome prince-lover in a land where all is sweetness and joy. The scenario of the ballet was based on a story by the German romantic writer, E. T. A. Hoffmann, as revised and turned into French by Alexandre Dumas, *fils*.

The Story and the Music

Side One

The *Overture* is based on two themes which give us in germ form the two kinds of music that Tchaikowsky will weave together so beautifully in the ballet. One theme is staccato, bright, transparent, hinting at toys and dolls, and the other is surgingly lyrical, hinting at love music and deeper feelings. Scene One of the first act takes place in the home of Judge Silberhaus. It is Christmas Eve. We hear (No. 1) a swirling melody, 4/4, for strings, repeated four times, and on the fourth, the Judge, his wife and their guests begin ornamenting the Christmas tree. The melody is richly developed, a second theme rises in contrast to it, and then, with a change of mood, little twittering phrases from the woodwinds hint at the "magic" elements in the plot. A *forte* climax brings a change of tempo, to 6/8 time, and the children enter to lively woodwind music. It dissolves into long harp runs as the Judge orders a march to take place. This (No. 2) is musically a lovely "toy" march, featuring trumpets, horns and clarinets. There is then (No. 3) a children's galop in 2/4 time, which in its course interweaves beautifully with a more pompous string melody in 3/4 time that signifies the entrance of the parents into the festivities. This all dissolves into a lively 6/8 dance with the tambourin featured. There is an abrupt end and change of mood as the old Councillor, Godfather Drosselmeyer, comes in (No. 4). Mysterious "muttering" phrases from the violas, answered by the tromhones, hint more emphatically at the "magic" side of the events. The music gets livelier and more festive as great cakes are brought in, and Councillor Drosselmeyer gives out his gifts. These are of dolls which move as if they are alive. Among them is a doll nutcracker, which cracks nuts when they are placed in his jaws. Amidst the festive music, little jumpy clarinet phrases hint at the puppet-like doll motions. The music becomes extremely rich in its interwoven rhythms.

A sumptuous dance scene (No. 5) follows, beginning with a sweet, waltz-like melody. Marie and her brother Fritz play with the dolls, while the dancing goes on, and the rough Fritz breaks the teeth of the Nutcracker. Marie caresses it as if it were alive, and tenderly puts it to hed. Lovely "sleep" music hy the flutes accompanies this, which is twice interrupted rudely by Fritz and his friends (toy trumpets and drums). The Judge orders a general *Gross-Vater* dance, for the music of which Tchaikowsky quotes two German folkdance themes that Schumann had once used (the *Gross-Vater* music at the elose of *Papillons*), and indeed the instrumentation is adroitly made to sound like that of a German band.

Side Two

The guests take their leave and the children are sent off to sleep (No. 6) to a beautiful "slumber" melody by the strings, against the triangle and harp runs. Then the "weird" or "magic" music is heard (flute runs, twittering piccolos, harp glissandos, string tremolos) as Marie in her nightgown steals hack to the parlor to look after the hurt Nutcracker. The moon lights up the scene. She is frightened, as the chimes of midnight sound. Swarms of mice appear (their squeaking depicted by piccolo and flute runs), and the Christmas tree lights up grandly, to a beautiful melody by the first violins playing on the G string. The music becomes increasingly excited as the dolls and toy soldiers come to life. The full orchestra is heard, including the brass, and there is a great climax. Then (No. 7) the toy-soldier sentinel cries the alarm (two oboes over string tremolos), a shot is heard, there are more cries of alarm, a rabbit beats the drum, and lines of battle are drawn between the mice and the toy soldiers. A magnificently composed "battle scene" follows, with exactly the right combination of seriousness and fantasy. The mice overwhelm the dolls (long trills from the woodwinds). The Nutcracker leaps into the fray, to arouse the toy soldiers. The monstrous King of the Mice appears, to the acclaim of his followers (*fortissimo* wind chords). A second battle takes place, more furious than the first. Again the mice are winning. Marie bravely throws her slipper at the horrifying King of the Mice. He is crushed, the Nutcracker and his followers are saved, and the music dies down, ending Scene One.

Scene Two (No. 8), finds Marie and the Nutcracker, who has been changed into a handsome prince, gliding through a snowladen forest of fir trees, lit by glowworms. Harp runs introduce a melody of great loveliness from the winds and then the strings, swelling out to embrace the full orchestra. It dies down, to harp runs against wind chords, and the Waltz of the Snowflakes (No. 9) follows. As in a "grand waltz," there is an extended introduction, delicately scored, and then the main melody rises, sung by a chorus with the orchestra ornamenting the lines. Little storm flurries (harp glissandos) shake the snowflakes. The tempo changes to *Presto*, 2/4, but the waltz melody and chorus are still heard in the new rhythm, and a great climax ends the scene and act.

Side Three

Act Two is a sumptuous celebration in the land of sweets, jams and pastries. On this the curtain rises, with (No. 10) a slow waltz melody of great beauty. Upward moving runs of the wind instruments and harp accompany the appearance of the enchanted castle of sweets. The waltz melody continues to he heard, and as it is taken up by two solo violins playing in harmonies, the Sugarplum Fairy, queen of the land, appears with her court. To a descending melody from the flutes, over clarinets, celesta, harp and strings (No. 11), a river of attar of roses appears, and on it a boat carrying Marie and the Prince. Pages come on the scene with torches, and the flutes and harp depict the flickering flames. To another entrancing melody from the woodwinds, which becomes a little agitated, the Nutcracker-Prince tells of his dangers and rescue by Marie, and as this melody is sumptuously taken up by the strings, the court applauds Marie for her bravery. A table is brought on, laden with everything good to eat, and a *Divertissement* (No. 12) starts. In succession come Chocolate (Spanish Dance, trumpets against horns and strings), Coffee (Arabian Dance, woodwinds against muted violas and 'cellos), Tea (Chinese Dance, flute against staccato bassoons and strings), the Trepak (Russian Dance, strings against winds), Les Mirlitons, or reed flutes with onion skin over the ends (three flutes against pizzicato strings), and *La mère Gigogne et les polichinelles* or "Mother Gigogne and the tumblers," which is a rousing example of Russian "country fair" music (a kind of foreshadowing of a similar episode in Stravinsky's *Petrouchka*).

Side Four

The Waltz of the Flowers (No. 13) which follows is famous, of course, as one of Tchaikowsky's most grand, big-scale waltzes. Then comes the *Pas de Deux* for the Sugarplum Fairy and her Consort (No. 14), which is a sumptuous example of such exalted, slow dance pieces, with two variations; a fiery *tarantella* for the male dancer, and the Dance of the Sugarplum Fairy, featuring the newly invented celesta. This is rounded out by a vivacious coda. The Finale (No. 15) is another great waltz in the grand manner, rising to an impressive climax for full orchestra, and then the Apotheosis, which is also an "apotheosis" of the enchanting melody with which Act Two had opened, ends the ballet.

NOTES BY S. W. BENNETT

About the Performanee

Maurice Abravanel, under whose leadership the Utah Symphony Orchestra provides some of the most distinguished music to be heard west of the Rockies, was born in Salonika, Greece, and raised in Lausanne, Switzerland. Here he first conducted, at the age of sixteen. He developed his art in two great European musical centers; Berlin, where he conducted at the State Opera, and Paris, where he led symphony concerts, opera and ballet. Invited to Australia, he became for two years one of its leading musical figures. In 1936 he became the youngest conductor ever to be engaged by the Metropolitan Opera in New York. He has conducted the Chicago Civic Opera and Mexico National Opera. From 1947, he has been musical director and conductor of the Utah Symphony Orchestra in Salt Lake City, raising it to the level of one of the country's outstanding musical organizations. As Esquire *reported, "The Utah Symphony has made itself a major orchestra, far superior to the orchestras of cities four and five times the size and wealth of Salt Lake."*

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MUSSORGSKY: Pictures at an Exhibition (Arr. Ravel) & Night on Bald Mountain. Vladimir Golschmann conducting.
SRV-117 (Mono) & SRV-117 SD (Stereo)

VANGUARD RECORDING SOCIETY, INC. NEW YORK PRINTED IN U.S.A.

SUNNY'S GALLERY OF FOLK BALLADS



SUNNY SCHWARTZ

THE CUCKOO ☐ TWO BROTHERS ☐ BABY, LIE EASY ☐ EVERY NIGHT ☐ LITTLE BROWN DOG ☐ WHERE DOES IT LEAD

MAID OF CONSTANT SORROW ☐ THE WATER IS WIDE ☐ DIRTY OLD TOWN ☐ MADAME JEANETTE ☐ FLOWERS OF PEACE ☐ FERNARIO

CAMEO

C 1030

C 1030
MONO

SC 1030
STEREO

SUNNY'S GALLERY OF FOLK BALLADS

by Sunny Schwartz

with **Fred Hellerman** *and* **Eric Weisberg**

Sunny Schwartz is an exciting gift to good taste. She displays a deep understanding of her material and sings with warmth, sincerity, and bold simplicity.

Although she has appeared in New York at the Bitter End and Gerde's Folk City, at the Shadows in Washington, and at the Second Fret in Philadelphia, few people have had the opportunity to hear Sunny's beautiful voice. For most of her time is devoted to her studies at the University of Pennsylvania, where she is a scholarship student.

However, academics are but one of Sunny's diverse interests. A lover of classical music and jazz, she has played the piano for twelve years, in the capacity of both student and teacher. She reads voraciously, and her poetry is winning her much acclaim in school. Yet this talented freshman insists that her all-consuming interest is people—meeting them, learning about them, sharing with them, or simply watching them.

Though her college life is exceptionally rich and full, and though she wears the label "coed" beautifully, Sunny, to those who know her as a folksinger, seems to belong to a world far removed from that of the ivy league. Sitting cross-legged on the floor and cradling a guitar in her lap, Sunny makes folk music come vibrantly alive. She speaks of her admiration for Ewan McColl, the Scotch balladeer who wrote *Dirty Old Town*, a haunting song about the social problems in Glasgow. She conveys in *The Cuckoo* the pertness of a gay tune which contrasts sharply with the war-warning lyrics, and she reveals in *Little Brown Dog* the delight of a children's song at its merriest. Yet Sunny's favorite tunes are the poignant love ballads such as *The Water is Wide*, a collection of verses of some of the world's most beautiful love songs, and *Where Does It Lead*, an Israeli ballad with universal appeal.

When Ray Fox, Sunny's manager, brought her to the attention of Cameo Records, he introduced an artist whose singing filled the room with far more than a clear, ringing voice. For Sunny sings with deep awareness of the importance of communication, which is, in fact, the essence of folk music. Equally impressive is her performance itself, in which the dungareed Peter Pan is transformed into a long-haired, serene young woman who captures her spellbound audience in her hands and leaves them yelling for more.

Sunny Schwartz is a young artist keenly aware of folk tradition and artistic integrity; one who exudes sparkle and warmth; a girl who has the gift of reaching people and of drawing from them a strangely beautiful response.

SIDE 1

THE CUCKOO (Sunny Schwartz)	**2:34** Sam Fox Publ. BMI
TWO BROTHERS (Irving Gordon)	**3:11** Shapiro Bernstein ASCAP
BABY, LIE EASY (Sunny Schwartz)	**3:09** Sam Fox Publ. BMI
EVERY NIGHT (Sunny Schwartz)	**3:42** Sam Fox Publ. BMI
LITTLE BRDWN DOG (Sunny Schwartz)	**2:12** Sam Fox Publ. BMI
WHERE DOES IT LEAD (Gwen Davis)	**2:04** Nina Music BMI

C-1030-A

SIDE 2

MAID OF CONSTANT SORRDW (Sunny Schwartz)	**2:45** Sam Fox Publ. BMI
THE WATER IS WIDE (Sunny Schwartz)	**3:48** Cameo-Parkway Publ. BMI
OIRTY OLO TOWN (Sunny Schwartz)	**2:54** Cameo-Parkway Publ. BMI
MAOAME JEANETTE (Sunny Schwartz)	**2:20** Cameo-Parkway Publ. BMI
FLOWERS DF PEACE (Sunny Schwartz)	**4:06** Cameo-Parkway Publ. BMI
FERNARIO (Sunny Schwartz)	**2:45** Cameo-Parkway Publ. BMI

C-1030-B

CAMEO

Deutsche Grammophon Gesellschaft

138638 ST 33 SLPM

WOLFGANG AMADEUS MOZART · LUDWIG VAN BEETHOVEN

QUINTETTE FÜR KLAVIER, OBOE, KLARINETTE, HORN UND FAGOTT

Friedrich Gulda, Piano · Bläservereinigung der Wiener Philharmoniker

STEREO





138638 ST 33 SLPM

A-SEITE:

WOLFGANG AMADEUS MOZART

Quintett Es-dur KV 452
für Klavier, Oboe, Klarinette, Horn und Fagott

Quintet in E flat major, K. 452, for Piano, Oboe, Clarinet, Horn and Bassoon

Quintette en mi bémol majeur, K. 452, pour piano, hautbois, clarinette, cor et basson

1. Largo - Allegro moderato · 2. Larghetto · 3. Rondo: Allegretto

B-SEITE:

LUDWIG VAN BEETHOVEN

Quintett Es-dur op. 16
für Klavier, Oboe, Klarinette, Horn und Fagott

Quintet in E flat major, Op. 16, for Piano, Oboe, Clarinet, Horn and Bassoon

Quinterte en mi bémol majeur, op. 16, pour piano, hautbois, clarinette, cor et basson

1. Grave - Allegro, ma non troppo · 2. Andante cantabile · 3. Rondo: Allegro, ma non troppo

Friedrich Gulda, Piano

Bläservereinigung der Wiener Philharmoniker

QUINTETT *Es-dur KV 452 (Mozart)*
QUINTETT *Es-dur op. 16 (Beethoven)*

Mozarts Es-dur-Quintett ist am 30. Marz 1784 entstanden. Es steht chronologisch zwischen den Klavierkonzerten in B-dur KV 450, D-dur KV 451 und G-dur KV 453. Mozart wendet sich also in der Zeit zwischen »Entführung« und »Figaro« nicht nur in der Orchesterkomposition, sondern auch in der Kammermusik wieder seinem von Kindheit an am meisten vertrauten Instrument zu, dem Klavier; der Einfluss der gleichzeitig laufenden Klavierkonzertkomposition auf die Kammermusik ist offenkundig. Nach der feierlich einstimmenden Einleitung (Largo) eröffnet das Klavier allein den ersten Hauptsatz (Allegro moderato), alsbald gefolgt und abgelost von den Blasern, die den pastoralen Einsatz des Tasteninstruments durch kraftigere Akzente umdeuten. Am zweiten Thema sind beide Gruppen in engmaschigem motivischen Wechselspiel beteiligt, und ausserdem tauschen die Partner im weiteren Verlauf des geistreich entwickelten Satzes, etwa in der kurzen Durchführung, ihre Rollen immer wieder aus. Das folgende Larghetto zeichnet sich aus durch frühromantischen Klangreiz, durch den Reichtum seiner Gedanken und die am Ende der Durchführung überraschend kuhne Modulation, die dem »befreienden« Eintritt der Reprise ungewohnliche Wirkung verleiht. Das Rondo-Finale kehrt die konzertierende Haltung dieses Kammermusikwerkes am meisten hervor. Der Klavierpart ist virtuos gesteigert; dafur ist den Blasern gegen Ende in einer imitatorisch ausgeschriebenen, konzerthaften Kadenz eine Hauptrolle eingeraumt.

Beethoven hat dieses Werk 1796 zum Vorbild für sein ebenso besetztes Blaserquintett mit Klavier Es-dur op. 16 genommen. Der reich bedachte Klavierpart zeigt an, dass Beethoven es für den eigenen Konzertgebrauch geschrieben haben mag. Jedenfalls sass er bei der ersten Aufführung 1797 selber am Klavier. Kennzeichen dieses Frühwerks ist einmal der ähnlich wie bei Mozart ausgiebig und apart genutzte Kontrast zwischen Klavier und Blasern, zum anderen aber die Frische und Fulle des Einfalls. Den drei Hauptsätzen ist ein Grave vorangestellt, in dem das Klavier sogleich den konzertmassigen Tonfall festlegt. Dabei wird jedoch der ältere »divertierende« Typus der Blaserkammermusik uberhoht. So stösst der spielfreudig belebte erste Satz (Allegro ma non troppo) stellenweise bis zu musikalisch-gedanklicher Auseinandersetzung vor; das folgende Andante cantabile ist bereits ein Stuck tiefempfundener Ausdrucksmusik, und das glanzvolle, unkonventionell strukturierte Rondo (Allegro ma non troppo) halt bis zum Schluss die Hohe dieser geistreichen Kammermusik, die mit Recht ein Hauptstuck der Hausmusikliteratur geworden ist. Dazu hat Beethoven allerdings durch seine nachtragliche Bearbeitung fur Klavier und Streichtrio anstelle der Blaser entscheidend beigetragen.

QUINTET *in E flat major, K. 452 (Mozart)*
QUINTET *in E flat major, Op. 16 (Beethoven)*

Mozart's Quintet in E flat major was completed on the 30th March 1784. It takes its place chronologically between the Piano Concertos in B flat major K. 450, D major K. 451 and G major K. 453. Therefore during the period between the composition of "The Seraglio" and that of "Figaro" he turned not only in orchestral works but also in the sphere of chamber music to the instrument which had been his most trusted companion ever since his childhood—the piano; the influence on this chamber music of the simultaneous composition of piano concertos is quite evident. After the ceremonial Introduction (Largo) has set the scene, the piano alone opens the movement proper (Allegro moderato), the leadership at once being challenged by the wind instruments, which accent strongly what had been music of a pastoral flavour when first played by the keyboard instrument. When the second subject appears, both groups are engaged in tossing motives from one instrument to another, while piano and wind, now allied as partners, change places frequently during the course of this spirited movement, particularly in the short Development. The following Larghetto is distinguished by its early romantic tonal charm, the richness of its ideas, and the surprisingly daring modulation at the end of the Development, which gives the "liberating" opening of the Recapitulation an unusual degree of effectiveness. The Rondo Finale emphasizes to a greater extent than the preceding movements the concert element in this chamber work. The piano part rises to heights of virtuosity, but the wind are favoured toward the end in a "cadenza in tempo", a concerto-like ensemble cadenza with much imitation between the parts.

Beethoven took this work as the model for his similarly scored Wind Quintet with Piano in E flat major, Op. 16 of 1796. The richly conceived piano part shows that Beethoven probably wrote the work for his own use at concerts; certainly he was at the piano when it was performed for the first time in 1797. One mark of this early work is the frequent use of contrast between piano and wind (as with Mozart), while another is the freshness and abundance of ideas displayed. The three principal movements are preceded by a Grave in which the piano at once sets the scene on a concerto-like note. The older "diverting" style of wind chamber music is at the same time put to new use, so that this exuberant first movement (Allegro ma non troppo) arrives on occasion at a conflict of musical styles. The Andante which follows is, even in this early work, a piece of deeply felt, expressive music, and the glittering Rondo (Allegro ma non troppo), unconventional in structure, keeps on the same high level until its conclusion this finely imagined piece of chamber music, which fully deserves its prominent place among works for mixed instrumental ensembles. Beethoven greatly facilitated its acceptance as a work for home music making when he later arranged it for piano with string trio instead of the wind instruments.

QUINTETTE *en mi bémol majeur, K. 452 (Mozart)*
QUINTETTE *en mi bémol majeur, op. 16 (Beethoven)*

Le quintette en mi bémol majeur de Mozart fut terminé le 30 mars 1784. Chronologiquement, il se situe entre les concertos pour piano en si bémol majeur K. 450 et en ré majeur K. 451 d'une part et celui en sol majeur K. 453 d'autre part. Pendant cette période comprise entre „l'Enlèvement au sérail» et le «Figaro», c'est non seulement dans ses compositions d'orchestre mais aussi dans sa musique de chambre qu'il se tourne donc de nouveau vers l'instrument qui, depuis son enfance, lui est le plus familier, le piano; l'influence des compositions de concertos pour piano que Mozart poursuit simultanément avec la musique de chambre est manifeste. Après l'introduct on (Largo) attaquée solennellement, le piano entame seul le premier mouvement principal (Allegro moderato), bientôt suivi et remplacé par les instruments à vent qui transforment l'entrée pastorale de l'instrument à clavier en des accents plus vigoureux. Les deux groupes d'instruments participent au deuxième thème, et de plus, dans la suite du mouvement exposé avec esprit, par exemple dans le bref développement, les partenaires échangent constamment leurs rôles respectifs. Le Larghetto qui suit se distingue par le charme de ses sonorités pré-romantiques, la richesse de ses inventions, et par la modulation étonnamment hardie de la fin du développement, qui confère un effet extraordinaire à la reprise «libératrice». C'est le Rondo final qui met en relief l'attitude concertante de cette œuvre de musique de chambre. La partie du piano est enrichie jusqu'à la virtuosité; en revanche, vers la fin, le rôle principal est réservé aux instruments à vent, avec une cadence dans l'écriture stricte de l'imitation et conçue comme dans un concerto.

En 1796, Beethoven la prit pour modèle de son propre quintette à vent avec piano en mi bémol majeur opus 16 qui comporte la même combinaison instrumentale. La partie de piano spécialement importante semble indiquer que Beethoven l'avait écrit pour son propre usage au concert. En tout c'est luimême qui se trouvait au piano quand il fut joué pour la première fois en 1797. Le contraste entre piano et instruments à vent qui, comme chez Mozart, est largement exploité et avec originalité, tout autant que la fraicheur et la richesse des inventions caractérisent cette œuvre de jeunesse. Les trois mouvements principaux sont précédés d'un Grave où le piano fixe dès le début le ton concertant. Par ailleurs cependant, le style plus ancien du »divertissement« pour instruments à vent se trouve dépassé. Ainsi le premier mouvement animé et enjoué (Allegro ma non troppo) atteint, par moments, à la profondeur d'un drame; l'Andante cantabile qui succède est déjà un exemple de musique expressive de grande sensibilité et le Rondo (Allegro ma non troppo) brillant, aux structures peu conventionnelles se maintient jusqu'à la fin au niveau élevé de cette œuvre de musique de chambre de haute tenue qui est, à juste titre, devenue un morceau essentiel du répertoire classique de musique de chambre. Beethoven y a contribué, d'une manière décisive, il est vrai, en l'arrangeant par la suite pour piano et trio à cordes au lieu des instruments à vent.

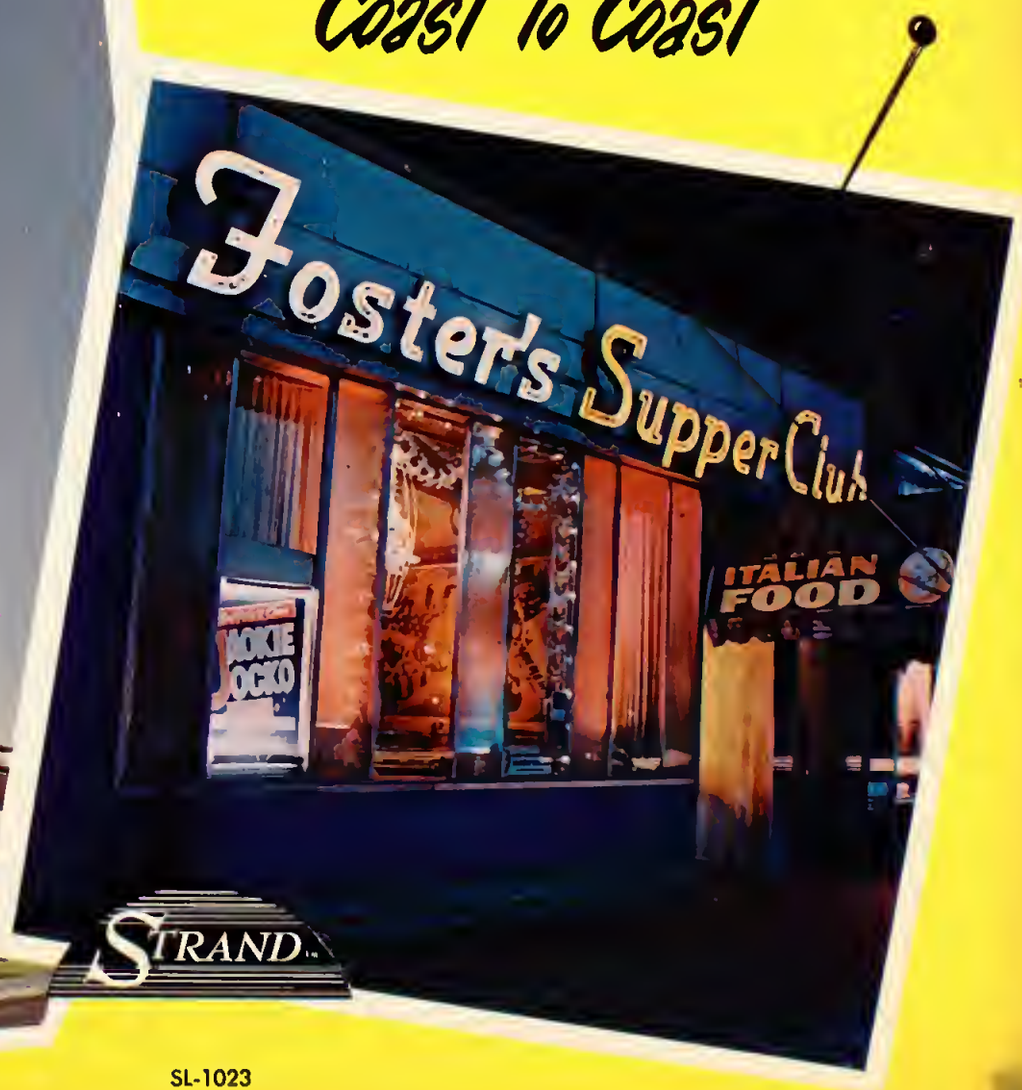
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"Mr. Excitement"

JACKIE JOCKO

from Coast To Coast





SL-1023

JACKIE JOCKO

from Coast To Coast

SIDE 1		SIDE 2	
THIS COULD BE THE START OF SOMETHING BIG	(2:12)	WHAT MORE CAN I DO	(2:12)
I'M IN LOVE	(2:16)	FACE THE MUSIC	(2:24)
THERE WILL NEVER BE ANOTHER YOU	(2:10)	SOON	(1:58)
AT LONG LAST LOVE	(2:20)	BE CAREFUL IT'S MY HEART	(2:04)
I LIKE THE LIKES OF YOU	(2:05)	YOU DO SOMETHING TO ME	(1:48)
LOVER COME BACK TO ME	(2:24)	THAT'S ALL	(2:41)

Fabulous is the word for pianist-singer Jackie Jocko who with his aide-de-camp Joe Peters at the drums has wowed enthusiastic audiences from coast-to-coast. Jackie truly defies description because he never gives the same performance twice. But critics and his multitude of fans agree that he is truly unique and wonderful. The secret of the duo's success is simply this — they give the public what it wants in a tuneful, tasteful, delightful manner.

When Jackie was only two years old he displayed such a natural talent for the piano that his parents called in a teacher. He studied piano for 15 years with his teacher predicting a brilliant future for him as a concert pianist. But Jackie rebeled; he couldn't see why he had to play a song the way the composer had written it. He refused to play a classical composition exactly as written. He contended that if he played the way everyone else did he was just another pianist. He is a great craftsman and when he sings and plays gives his performance everything in him.

Jackie Jocko's professional career was launched when he began appearing in clubs throughout the Buffalo area while in his early teens. He looked older than his age. By the time he was 18 Jackie had his own quartet with which he played and sang. It was then that another Buffalo lad, Joe Peters asked Jackie to coach him with his singing. Jackie helped, but after a time suggested Joe concentrate on drums because he didn't have it as a singer. Joe Peters agreed and from that moment on he has worked with Jackie as his drummer.

In JACKIE JOCKO COAST-TO-COAST, Jackie and Joe are heard with songs they have presented coast-to-coast in such outstanding clubs as Foster's Supper Club, Buffalo; Sahara Lounge in Las Vagas; Birdland in New York City; The Chase Hotel in St. Louis; University Club in Dallas; The Sportsman, Newport Beach, California.

Sit back and relax, you are in for a terrific musical treat.

Sid Ascher

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The STANDARD ELITE series presents the finest in music beginning with selection of songs to be recorded to the arranger, conductor, musicians. Then, proceeding on to the studios which provide the latest in recording facilities and engineering, and finally culminating in the actual mastering and pressing of the record.

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"MR. EXCITEMENT" - JACKIE JOCKO

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SL1023

Miss Ginger Rogers



EMI

ODEON

ODN 1002
stereo
OC 062-06 766

Miss Ginger Rogers

Side One

1. **EMBRACEABLE YOU**
   (Gershwin-Gershwin)
2. **I USED TO BE COLOUR BLIND***
   (Berlin)
3. **ISN'T THIS A LOVELY DAY**
   (Berlin)
4. **BUT NOT FOR ME**
   (Gershwin-Gershwin)
5. **I'LL STRING ALONG WITH YOU***
   (Dubin-Warren)
6. **THEY CAN'T TAKE THAT AWAY FROM ME**
   (Gershwin-Gershwin)

Side Two

1. **NIGHT AND DAY***
   (Porter)
2. **DID YOU EVER SEE A DREAM WALKING***
   (Gordon-Revel)
3. **THEY ALL LAUGHED**
   (Gershwin-Gershwin)
4. **THE GOLD DIGGER'S SONG (WE'RE IN THE MONEY)***
   (Dubin-Warren)
5. **A FINE ROMANCE** (Fields-Kern) †
   LET'S CALL THE WHOLE THING OFF
   (Gershwin-Gershwin)
   I'M PUTTING ALL MY EGGS IN ONE BASKET
   (Berlin)

Produced by Kenny Lynch
Recording Engineer: Mike Stavroy
Co-ordinator for EMI Records: Chris Ellis
Recorded at Air London Studios
℗1978 EMI Records Ltd.

Arranged and conducted by John Mealing
except *Arranged and conducted by Harry South
and †Arranged and conducted by John Hawkins

Cover Design: Feref

In these days of instant superstars whose fame is often, to say the least, transitory, it is a matter for rejoicing to know that there are still a few artists around who have genuinely earned that over-worked title by means of talent, hard work, experience and length of tenure at the top of the show-business tree.

Of the names on this select list that of Ginger Rogers must surely rank amongst the highest. Actress, dancer, singer – a star in every entertainment media, she remains as lovely and as loved by audiences the world over as she has been throughout a career that has lasted for over four very successful decades. Her recent triumphant season at the London Palladium, which was extended by public demand, stands as proof (should anyone need it) of that statement.

It is quite a shock to find that, apart from a few 78s made in the 1930s Ginger Rogers has never recorded the many great numbers that she has introduced in her film and stage appearances. Never, that is, until now!

EMI Records are proud to present an album, recorded in London in April 1978, of Ginger Rogers singing a selection of her own favourites from among the songs created for her by the cream of the world's songwriters.

Here are George and Ira Gershwin's *Embraceable You* and *But Not For Me* which she sang in *Girl Crazy* on Broadway in 1930, the show that first brought her fame. Here too are songs by Irving Berlin, Cole Porter and Jerome Kern to recall her unforgettable screen partnership with Fred Astaire, and others by Harry Warren which bring back memories of Busby Berkeley's movie extravaganzas,

And above all, here is Ginger Rogers – a *real* Superstar.

Chris Ellis



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VOL. III

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The Dell-Vikings

2 PEOPLE IN THE WORLD
Little Anthony and the Imperials

LOVERS NEVER SAY GOODBYE
The Flamingos

LONG TALL SALLY
Little Richard

BONGO ROCK
Preston Epps

SEA CRUISE
Frankie Ford

OH WHAT A NIGHT
The Dells

DON'T YOU JUST KNOW IT
Huey (Piano) Smith

YOU CHEATED
The Shields

FOR YOUR PRECIOUS LOVE
Jerry Butler

THIS IS MY STORY
Gene & Eunice

AT MY FRONT DOOR
The El Dorados

STEREO

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*ART LABOE, President
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*An ex-disc jockey from Los Angeles who digs "Oldies But Goodies"



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2. Have each person you call invite someone from the old gang.
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OLDIES BUT GOODIES lovers everywhere have been raving about these parties... *YOU WILL TOO.*

SIDE ONE (DREAMY SIDE)

LOVERS NEVER SAY GOODBYE — The Flamingos (By Arr with End Records)
(T Johnson P Wilson) **1958** Pub Ivy Gee Music, Inc —BMI **Time 2:50**

YOU CHEATED — The Shields (By Arr with Odt Records, Inc.)
(Don Burch) **YEAR: 1958** Pub Balcones Publishing Co —BMI **Time 2:31**

OH WHAT A NIGHT — The Dells (By Arr with Vee Jay Records, Inc.)
(M Junior-J Funches) **1956** Pub Conrad Publishing Inc —BMI **Time 2:50**

FOR YOUR PRECIOUS LOVE — Jerry Butler 1958 (By Arr with Vee Jay Records, Inc.)
(A Brooks, R Brooks, J. Butler) Pub. Gladstone Music, Inc —ASCAP **Time 2:40**

2 PEOPLE IN THE WORLD—Little Anthony & the Imperials (By Arr with End Records)
(Barrett Wright) **YEAR: 1958** Pub Real Gone Music—BMI **Time 2:32**

THIS IS MY STORY — Gene & Eunice (By Arr with Alladin Records, Inc.)
(Forrest-Levy) **YEAR: 1956** Pub Alladdin Music Pub Co —BMI **Time 2:20**

SIDE TWO (ROCK SIDE)

COME GO WITH ME — The Del-Vikings (By Arr with Odt Records, Inc.)
(C E. Quick) **YEAR: 1957** Pub Fee Bee Music—BMI **Time 2:35**

OOH'T YOU JUST KNOW IT — Huey (Piano) Smith (By Arr with Ace Records)
(Smith-Vincent) **YEAR: 1958** Pub. Ace Publishing—BMI **Time 2:39**

AT MY FROHT OOOR — The El Oradods (By Arr with Vee Jay Records, Inc.)
(J Moore-E Abner) **YEAR: 1956** Pub. Conrad Publishing Inc —BMI **Time 2:35**

SEA CRUISE — Frankie Ford (By Arr with Ace Records)
(Ford-Smith) **YEAR: 1959** Pub Ace Publishing—BMI **Time 2:44**

BOHGO ROCK — Preston Epps
(Egnolan-Epps) **YEAR: 1959** Pub Orive-In Music Co., Inc—BMI **Time 2:00**

LOHG TALL SALLY — Little Richard (By Arr with Specialty Records, Inc.)
(E Johnson-R Penniman) **1956** Pub Venice Music, Inc —BMI **Time 2:05**

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HEAVEN AND PARADISE	Don Julian
THE LETTER	The Medallions
LET THE GOOD TIMES ROLL	Shirley and Lee
CONFIDENTIAL	Sonny Knight
STRANDED IN THE JUNGLE	The Cadets
THE WAY YOU LOOK TONIGHT	Jaguars
DANCE WITH ME HENRY	Etta James
CONVICTED	Oscar McLollie

VOLUME TWO
Stereo OSR LPS 8852

DEVIL OR ANGEL	The Clovers
A THOUSAND MILES AWAY	Heartbeats
GOODNIGHT MY LOVE	Jesse Belvin
GLORY OF LOVE	Velvetones
STORY UNTOLD	Nutmegs
DESERIE	The Charts
SHAKE RATTLE AND ROLL	Joe Turner
GEE	The Crows
NITE OWL	Tony Allen
WHEN YOU DANCE	The Turbans
I GOT LOADED	Peppermint Harris
SHAKE A HAND	Faye Adams

VOLUME THREE
Stereo OSR LPS 8853

LOVERS NEVER SAY GOODBYE	The Flamingos
YOU CHEATED	The Shields
OH WHAT A NIGHT	The Dells
FOR YOUR PRECIOUS LOVE	Jerry Butler
2 PEOPLE IN THE WORLD	Little Anthony & The Imperials
THIS IS MY STORY	Gene & Eunice
COME GO WITH WITH ME	The Del-Vikings
DON'T YOU JUST KNOW IT	Huey (Piano) Smith
AT MY FRONT DOOR	The El Dorados
SEA CRUISE	Frankie Ford
BONGO ROCK	Preston Epps
LONG TALLY SALLY	Little Richard

VOLUME FOUR
Stereo OSR LPS 8854

SILHOUETTES	The Rays
A CASUAL LOOK	The Six Teens
COULD THIS BE MAGIC	The Dubs
TEENAGE PRAYER	Gloria Mann
TO THE AISLE	The Five Satins
THE PLEA	The Chanteis
LOVE IS STRANGE	Mickey & Sylvia
WHOLE LOT OF SHAKIN GOING ON	Jerry Lee Lewis
TEEN BEAT	Sandy Nelson
TELL ME WHY	Norman Fox & The Rob-Roys
MONEY	Barrett Strong
BLUE SUEDE SHOES	Carl Perkins

VOLUME FIVE
Stereo OSR LPS 8855

LITTLE STAR	The Elegants
ANGEL BABY	Rosie And The Originals
SINCE I DON'T HAVE YOU	The Skyliners
DIAMONDS AND PEARLS	The Paradons
DADDY'S HOME	Shep And The Limelites
THE CLOSER YOU ARE	The Channels
ALLEY-OOP	The Hollywood Argyles
STAY	Maurice Williams
SIXTY MINUTE MAN	The Dominos
ROCKIN' ROBIN	Bobby Day
BONGO BONGO BONGO	Preston Epps
HEARTS OF STONE	The Jewels

VOLUME SIX
Stereo OSR LPS 8856

THOSE OLDIES BUT GOODIES	Little Caesar & The Romans
A TEENAGER IN LOVE	Dion & The Belmonts
EVERY BEAT OF MY HEART	The Pips
IMAGE OF A GIRL	The Safaris
YOU WERE MINE	The Fireflies
THIS I SWEAR	The Skyliners
QUARTER TO THREE	Gary (U.S.) Bonds
HONKY TONK, PART I	Bill Doggett
HONKY TONK, PART II	Bill Doggett
DUKE OF EARL	Gene Chandler
MASHED POTATO TIME	Dee Dee Sharp
RAINDROPS	Dee Clark

VOLUME SEVEN
Stereo OSR LPS 8857

IT'S ALL IN THE GAME	Tommy Edwards
I LOVE HOW YOU LOVE ME	The Paris Sisters
DONNA	Ritchie Valens
TEEN ANGEL	Mark Dinning
ONCE IN A WHILE	The Chimes
HE WILL BREAK YOUR HEART	Jerry Butler
HANDY MAN	Jimmy Jones
NEW ORLEANS	Gary (U.S.) Bonds
TEQUILA	The Champs
RUNARDUND SUE	Dion
I KNOW	Barbara George
BUMBLE BOOGIE	B Bumble & the Stingers

VOLUME EIGHT
Stereo OSR LPS 8858

CHAPEL OF LOVE	The Dixie Cups
THIS TIME	Troy Shondell
I'M LEAVIN IT ALL UP TO YOU	Dale and Grace
SUSPICION	Terry Stafford
GEE WHIZ	Clara Thomas
LOVER'S ISLAND	The Blue Jays
SPLISH, SPLASH	Bobby Darin
SEARCHIN'	The Coasters
MOCKINGBIRD	Inez Foxx
IN THE MOOD	Ernie Fields
LA BAMBA	Ritchie Valens
RAUNCHY	Ernie Freeman

VOLUME NINE
Stereo OSR LPS 8859

HURT	Timi Yuro
THEN YOU CAN TELL ME GOODBYE	The Casinos
RELEASE ME	Esther (Little Esther) Phillips
WHAT'S YOUR NAME	Don and Juan
PLEASE LOVE ME FOREVER	Cathy Jean and the Roommates
LAST KISS	J. Frank Wilson
RUNAWAY	Del Shannon
I FOUGHT THE LAW	Bobby Fuller
LIAR LIAR	The Castaways
THE BIRDS AND THE BEES	Jewel Aiken
OVER AND OVER	Bobby Day
TURN ON YOUR LOVELIGHT	Bobby Bland

VOLUME TEN
Stereo OSR LPS 8860

YOU'VE LOST THAT LOVIN' FEELIN	The Righteous Brothers
DEDICATED TO THE ONE I LOVE	The Shirelles
VENUS	Frankie Avalon
HAPPY, HAPPY BIRTHDAY BABY	The Tune Weavers
YOU BELONG TO ME	The Duprees
PLEDGING MY LOVE	Johnny Ace
ROLL OVER BEETHOVEN	Chuck Berry
TWIST AND SHOUT	The Isley Brothers
MY BLUE HEAVEN	Fats Domino
BO DIDDLEY	Bo Diddley
WOOLY BULLY	Sam the Sham and the Pharaohs
(BABY) HULLY GULLY	The Olympics

3/70

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ANNA PIERRE



ECHALE AZUCAR A MI BOMBON

ANNA PIERRE



A.P. PRODUCTIONS, INC.
AP—0040
℗ 1990

PUT SUGAR ON MY CAKE

Producer:ANNA PIERRE
Distributed by:
A P. PRODUCTIONS, INC.
P.O Box 640961
Miami.FL.33164
Tel.(305)770-0150
Also Available on Cassettes & CD's

Art & Design: Luis Garcia

ANNA PIERRE

Born in the Northern part of Haiti,where so Many talented artist emerged, Anna Pierre has chosen a difficult path to become a singer. Nothing is wrong with that.Success, as you know, never comes easy. The time,the effort, the persistence and the training one has to apply are valuable tools to that accomplishment.

Since her childhood,she had a taste for music while dreaming to become a nurse.Growing up in a country where music was not accepted as a profession for girls,Anna quickly understood that she had to give priority to her nursing career.

Today,as a registered nurse, she manages to meet the emotional needs of her patients through her music, as well as providing physical care. Anna sings Haitian pops, and Afro-Haitian songs.

Anna Pierre is the producer of her first album and her hit song, Mete "Suk"Sou Bonbon-m has been # 1 on the Haitian chart for twelve weeks. At the request of some hispanic friends Mete"Suk"Sou Bonbon-m is translated in spanish"Echale azucar a mi bombon" and to please her English speaking fans Anna has come up with an English version"Put sugar on my cake".

ANNA PIERRE

ECHALE AZUCAR A MI BOMBON

Yen Echale Azucar
Yen Echale Azucar
Yen Echale Azucar
A Mi Bombon Que Le Hace Falta Ouh!
Yen Echale Azucar
Yen Echale Azucar
Si No Le Echas Azucar
A Mi Bombon, Me Yas A Perder

Cada Dia Tu Trabajas
Nunca En La Casa Estas
Ni Siquiera Me Das Un Chance
Para Uo Poco De Romance

Tengo Que Decir La Yerdad
Yo No Tengo Necesidad
Me Das Todo Lo Que Quiero
Pero Algo Me Hace Falta

Coro:(Si No Le Echas Azucar)
(A Mi Bombon Me Vas A Perder)Dos Veces

Me Das Dinero Carros Lindos
Diamantes Y Casa Grande
Ni Siquiera Me Das Uo Chance
Para Un Poco De Romance

Paris, Londres, Madrid, Roma,
Alla Siempre Tu Me Llevas
Pero Papi Lo Que Falta
Es Azucar A Mi Bombon

Monologo

Papi Si No Le echas Azucar
A Mi Bombon Me Yas A Perder
Parece Que Piensas Que Solo Necesito Dinero
Tambien Me Hace Falta Cariño
Cada Dia Vas Al Trabajo
Y Te Quedas Horas Extras
Cuando Llegas A La Casa
Estas Tan Cansado
Que En La Misma Puerta
Te Quedas Dormido

Atiendeme ! Si No Me Das Cariño
Algo Va A Pasar
Uo Dia De Estos
Me Yas a Encontrar
En Los Brasos De Otro

Repetir Yerso 1-2

Echale, Echale
Echale Azucar Echale

Etc, Etc, Etc.

Letra & Musica: ANNA PIERRE / LOUIS PHILIPPE
Arreglista : DENIS NOSILE (TI Polls)

PUT SUGAR ON MY CAKE

Come Put Sugar On My Cake
Come Put Sugar On My Cake
Come Put Sugar On My Cake
Because Baby It's Not Sweet Enough Ouh!
Come Put Sugar Oo My Cake
Come put sugar On My Cake
Come Put Sugar On My Cake
Cause If You Don't Somebody Else Will

Everyday You Go To Work
You Return Home Yery Late
So You Never Give Me A Chance
To Have A Little Romance.

Baby I Must Tell The Truth
You Take Care Of All My Needs
You Give Me Everything I Want
But You Only Refuse To

Chorus:(If You Don't Put The Sugar)
(Baby Baby Somebody Else Will) 2 Times

You Give Me Money, A Nice Car
A Big Home With A Swiming Pool
But You Never Give Me A Chance
To Have A Litle Romance

Every Year, I Go To Europe
Diamonds And Jewels, I Have Plenty
But Simply Baby, You Refuse
To Put Some Sugar Oo My Cake

Monolog

Baby If You Don't Put Sugar
On My Cake
You Gonna Loose Me.
You Must Think All I Need Is Money
Well I Also Need, Some Loving You Know
Everyday Is Work, Work, And Overtime
When You Get Home At Night
You're So Tired That You Can Fall
Asleep Right At The Door.
Don't Put Sugar On My Cake
You'll See What Will happen
One Day, You Gonna Come Home
And You Won't Find Me
Honey, I'll Be In Someone Else's Arms

Repeat Yerse 2 Times

Come On Baby
Come On Put It
Come On Put The Sugar On My Cake

Repeat Ad Lib And Fade

Words & Music : ANNA PIERRE / LOUIS PHILIPPE
Arrangement : Denis Nosile

289-1180

crd

SCHUBERT

String Quintet in C Major

A GRAMOPHONE RECOMMENDED RECORDING

The Alberni Quartet

with Thomas Igloi (Violoncello)



3 2 3
'. D $ 7.

crd
CRD 1018
STEREO



THE ALBERNI STRING QUARTET, one of the finest young quartets to have emerged in Great Britain in the last few years, is resident in the new town of Harlow, near London, supported by the District Council, Eastern Arts Association and other bodies. This patronage has enabled the quartet to travel widely and develop its career in many ways: it was resident at the University of Canterbury in New Zealand for an academic year in 1968, and for each of the last few years they have been visiting artists in residence for a series of concerts at the University of Western Australia in Perth.
Tours have taken them to other parts of Australia, New Zealand, the United States of America, The Far East and most Western European countries. The quartet has played in all parts of the United Kingdom, made T.V. appearances and many broadcasts, appeared at most of the major festivals and were the first quartet to perform at the Royal Opera House, Covent Garden. In 1973 they performed the complete cycle of Beethoven quartets in Australia also giving them at the 1975 Wexford Festival in Eire. Their recordings of the Schubert 'cello quintet (CRD 1018) and Mendelssohn A minor quartet (CRD 1017), Schumann Quartets (CRD 1017/CRD 1033), Brahms Sextets (CRD 1034/1046), and Shostakovich Piano quintet coupled with Britten's 1st quartet (CRD 1051) have all been greeted by critical acclaim both at home and abroad.
THOMAS IGLOI was born in Budapest in 1947 and died tragically in the prime of his career in 1976. He came to Britain in 1957 and studied at the Royal Academy of Music under Douglas Cameron, and later with Fournier and Casals. He won the BBC 'Cello Competition in 1967 and the Gaspar Cassado International Competition in Florence in 1971.
He was soloist with most of the major London and Provincial Orchestras and included appearances at the Royal Festival Hall and the Albert Hall Proms. After his performances of the complete Bach Solo Suites in London in 1972 he was invited to repeat the cycle the next year at the Bach Festival, Kennedy Center, Washington DC.
He toured and broadcast extensively in Britain and all over Europe, appeared in several major Festivals and was a Professor at the Royal Academy of Music, London.

UNITED ARTISTS RECORDS

BOB WILLS AND HIS TEXAS PLAYBOYS FOR THE LAST TIME



© UAR Inc

Recorded December 3rd and 4th, 1973

Produced by Tommy Allsup

For Kenowa Music Production

Personnel:

Leader/Bob Wills
Steel Guitar/Leon McAuliffe
Elec. Guitar/Eldon Shamblin
Piano/Al Stricklin
Drums/Smokey Dacus
Fiddle & Elec. Mandolin/Johnny Gimble
Fiddle/Keith Coleman
Fiddle/Hoyle Nix
Bass/Leon Rausch
*Bass/Tommy Allsup
**Bass/Bob Moore
Vocals & Fiddle/Merle Haggard
Merle Haggard appears through the courtesy of Capitol Records
Vocals & Drums/Jody Nix
Vocal Trio/Johnny Gimble, Keith Coleman and Leon McAuliffe

Side 1

1. PLAYBOY THEME/Vocal, Merle Haggard
2. YEARNING/Vocal, Merle Haggard
3. FADED LOVE*/Vocal, Leon Rausch
4. WHAT MAKES BOB HOLLER/Vocal, Leon McAuliffe
5. STAY ALL NIGHT*/Vocal, Leon Rausch
6. GOIN' AWAY PARTY/Vocal, Leon Rausch

Side 2

1. BIG BALLS IN COWTOWN*/Vocal, Hoyle Nix
2. KEEPER OF MY HEART*/Vocal, Leon Rausch
3. TWIN GUITAR BOOGIE*/Inst., E. Shamblin, L. McAuliffe
4. BUBBLES IN MY BEER**/Vocal, Leon Rausch
5. BLUE BONNET LANE/Vocal, Leon McAuliffe
6. WHEN YOU LEAVE AMARILLO/Vocal, Jody Nix

Side 3

1. SAN ANTONIO ROSE*/Vocal, Leon Rausch
2. I WONDER IF YOU FEEL THE WAY I DO/Vocal, Merle Haggard
3. MY SHOES KEEP WALKING BACK TO YOU/Vocal, Jody Nix
4. MISS MOLLY/Vocal, Leon McAuliffe
5. I CAN'T GO ON THIS WAY**/Vocal, Jody Nix
6. THAT'S WHAT I LIKE 'BOUT THE SOUTH*/Vocal, Leon McAuliffe

Side 4

1. SILVER LAKE BLUES/Instrumental
2. MILK COW BLUES*/Vocal, Leon Rausch
3. COMIN' DOWN FROM DENVER/Fiddle inst., Hoyle Nix
4. BABY, THAT WOULD SURE GO GOOD/Vocal, Leon McAuliffe
5. SHE'S REALLY GONE/Vocal, Hoyle Nix
6. CRIPPLED TURKEY/Fiddle inst., Hoyle Nix

UNITED ARTISTS RECORDS®
UA-LA216-J2

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Homecoming: Reflections on Bob Wills and His Texas Playboys 1915-1973

Charles R. Townsend

The recording session that resulted in this album was an important event in the history of American music. It brought together Bob Wills and his Texas Playboys, the man and the band that created Western Swing and, for over forty years, influenced popular American music in general and country and western in particular. The year this album was made, 1973, was the fortieth anniversary of Bob Wills and his Texas Playboys. Wills first called his band the "Playboys" in 1933 in Waco, Texas. The fact that this album was recorded forty years later tells a part of the story of their enduring popularity and incredible appeal.

The story really began in West Texas in 1915. That year, James Robert Wills played the fiddle at his first "country" or "ranch" dance. When his father, John Wills, failed to show up to play for that dance, Jim Rob began playing one of the six selections he knew. The cowboys and their ladies were amused at the ten-year-old fiddler, but soon they were dancing.

There were three basic influences in Jim Rob's formative years that were important throughout his subsequent career. His music was for the most part "western music"; the fiddle dominated his music, and it was always

This is the only picture *ever found* of Wills with a fiddle this early in his life. His father John Wills is to the left.



FIRST ROW :
1. Bob Wills
2. Merle Haggard and Keith Coleman
3. A friend, Leon McAuliffe, Merle Haggard and Hoyle Nix

SECOND ROW :
1. Hoyle Nix
2. Merle, Keith, Eldon Shamblin (back), Johnny Gimble and Leon
3. Keith and Leon
4. Keith, Johnny and Leon

THIRD ROW :
1. Bob Wills and some of The Playboys
2. Leon, Eldon and Smokey Dacus
3. Bob and Leon
4. Merle, Keith, Johnny and Tommy Allsup

FOURTH ROW :
1. Al Stricklan
2. From the control room : Bob Sullivan and Leon

Produced by Tommy Allsup

Recorded December 3rd and 4th, 1973 . . . Sumet-Burnet Studio, Dallas, Texas
Engineer : Bob Sullivan
Remixed : Mercury Custom, Nashville, Tennessee
Remix Engineers : Neil Wilburn, Lea Jane Berinati
Photos by : Jimmy Latham, Odessa, Texas
Bill Ward, KLAC Radio, Los Angeles, California

Special thanks to the following persons for their help in
making this album possible and all the musicians mentioned above . . .
Betty Wills, Dan Burgoise, Kelso Herston, Lynn Schults, Ed Bernet, Don Dennis and Dr. Charles Townsend.

Literary Editor : Alan Metter
Designer : Bob Cato
Graphic Production : Joseph Baldwin and Kathy Morphesis

UNITED ARTISTS RECORDS®
UA LA216 J

Side 1



Betty Wills with Diane in lap, James Robert Jr., Carolyn, Bob Wills (1950)

1. PLAYBOY THEME/Vocal, Merle Haggard
2. YEARNING/Vocal, Merle Haggard
3. FADED LOVE /Vocal, Leon Rausch
4. WHAT MAKES BOB HOLLER/Vocal, Leon McAuliffe
5. STAY ALL NIGHT /Vocal, Leon Rausch
6. GOIN' AWAY PARTY/ Vocal, Leon Rausch

Side 2



Bob Wills And His Texas Playboys 1949-1950

Left to right: Eldon Shamblin, guitar; unidentified fiddle player; Tiny Moore, electric mandolin; unidentified banjo player; Bob Wills, fiddle; Billy Jack Wills, drums; Johnny Gimble, electric mandolin; Keith Coleman, fiddle; Luke Wills, bass; Mancel Tierney, piano; Herb Remmington, steel guitar; John Wills, fiddle; three men standing in rear all unidentified.

1. BIG BALLS IN COWTOWN / Vocal, Hoyle Nix
2. KEEPER OF MY HEART / Vocal, Leon Rausch
3. TWIN GUITAR BOOGIE / Inst., E. Shamblin, L. McAuliffe
4. BUBBLES IN MY BEER / Vocal, Leon Rausch
5. BLUE BONNET LANE / Vocal, Leon McAuliffe
6. WHEN YOU LEAVE AMARILLO / Vocal, Jody Nix

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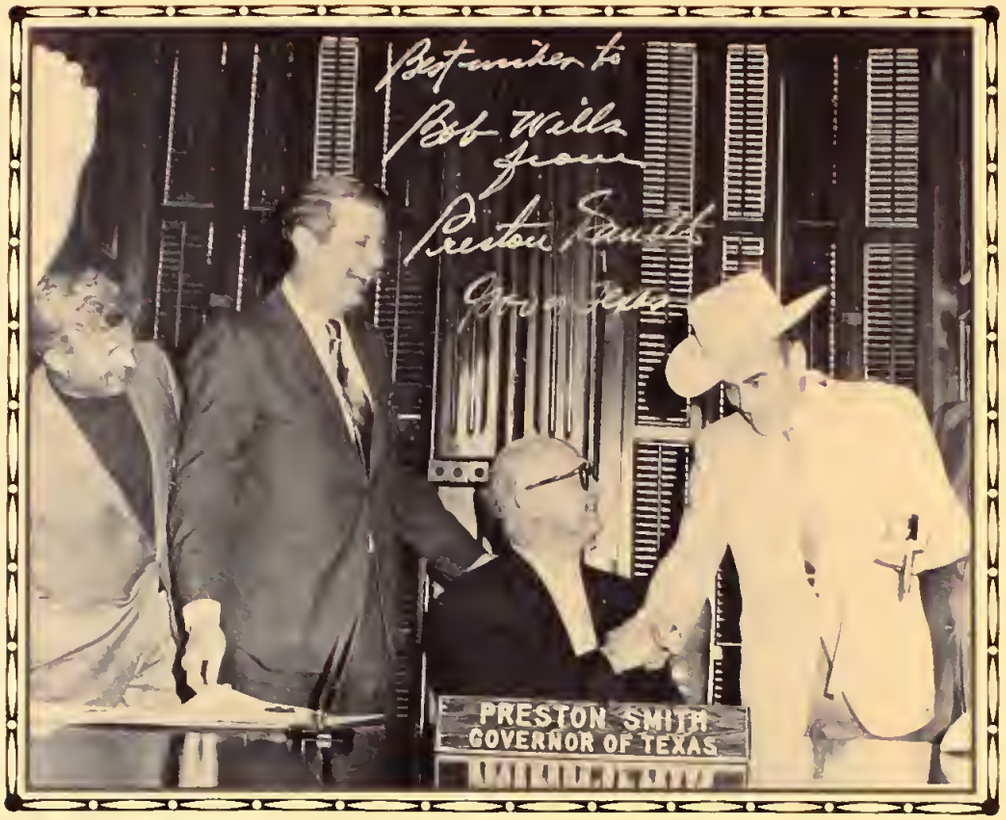
Side 3



Bob Wills And His Texas Playboys in their first movie "Take Me Back To Oklahoma" 1940, starring the late Tex Ritter.
Left to right : Front Row Bob Wills, Tex Ritter, unidentified man
Back Row Leon McAuliffe, Johnnie Lee Wills, Wayne Johnson, Son Lansford, Eldon Shamblin

1. SAN ANTONIO ROSE Vocal, Leon Rausch
2. I WONDER IF YOU FEEL THE WAY I DO Vocal, Merle Haggard
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4. MISS MOLLY Vocal, Leon McAuliffe
5. I CAN'T GO ON THIS WAY Vocal, Jody Nix
6. THAT'S WHAT I LIKE 'BOUT THE SOUTH Vocal, Leon McAuliffe

Side 4



Bob Wills the day he was honored by the Governor and Legislature of Texas for his contribution to American Music–May 30, 1969. From left to right: unidentified man, Senator Jack Hightower, Governor Preston Smith and Bob Wills.

1. SILVER LAKE BLUES / Instrumental
2. MILK COW BLUES / Vocal, Leon Rausch
3. COMIN' DOWN FROM DENVER / Fiddle inst., Hoyle Nix
4. BABY, THAT WOULD SURE GO GOOD / Vocal, Leon McAuliffe
5. SHE'S REALLY GONE / Vocal, Hoyle Nix
6. CRIPPLED TURKEY / Fiddle inst., Hoyle Nix

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Side 3

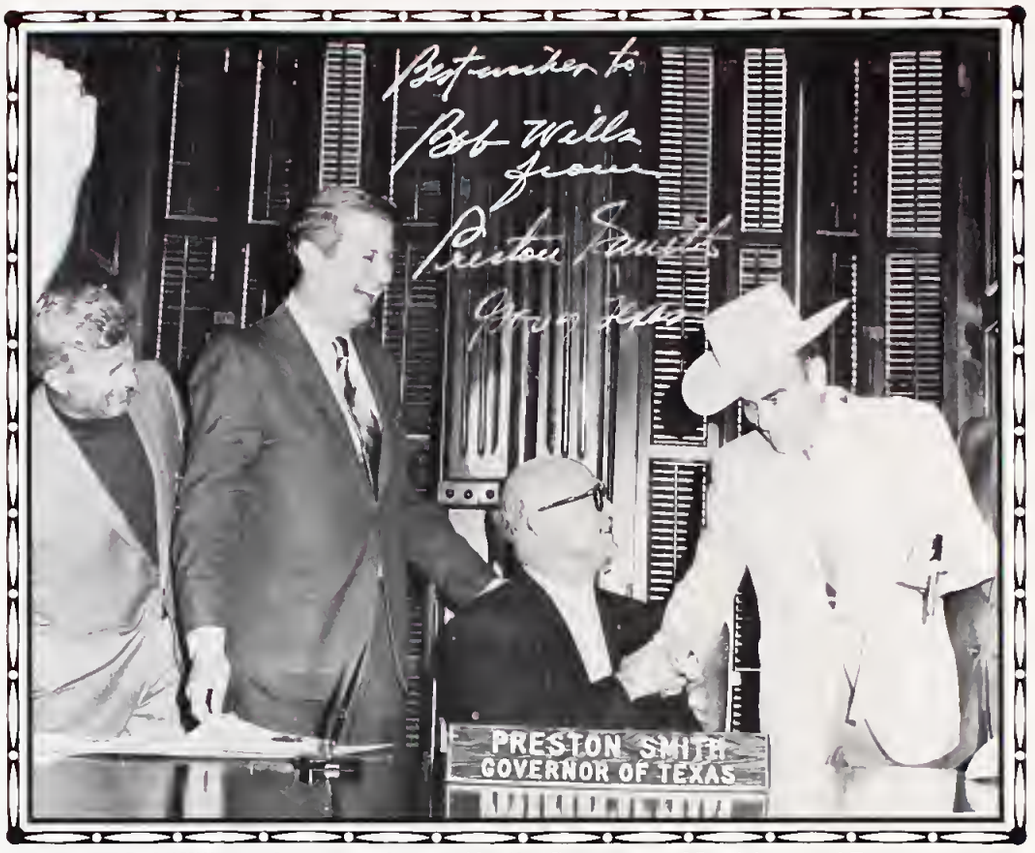


Monogram Pictures

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Louie Vega Featuring Jaffa Remixes
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B1. Ritual Mix
B2. Sun Dub
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JUMP BACK
(SET ME FREE)
DHAR BRAXTON

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& Acapella
SLX-19
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Prod. & Mixed by Jhon Fair

SLEEPING BAG RECORDS

1974 BROADWAY NEW YORK, N.Y. 10023




POLSKIE NAGRANIA WARSZAWA
Muza
STEREO
MADE IN POLAND
BIEM
S 33
SX 1513 A
NA WESOŁO
1. ZAPRASZAMY DO POLONEZA (M. Skorupiński) 2. OD WARKI - oberek (S. Rososiński) 3. W STAROŚWIECKIM DWORKU - mazur (T. Kozłowski) 4. PIĘKNE SŁOŃCE - sztajerek (S. Rososiński) 5. NA MURANOWIE - polka (S. Trzeciak) 6. OD SĄSIADA DO SĄSIADA - oberek (S. Trzeciak) 7. NASZE SNY - walc (G. Pilicka)
Zespół „Szczęśliwa Trzynastka"
pod dyr. Stanisława Rososińskiego
WSZYSTKIE PRAWA ZASTRZEŻONE KOPIOWANIE ODTWARZANIE PUBLICZNE I RADIOWE BEZ UPOWAŻNIENIA WZBRONIONE


POLSKIE NAGRANIA WARSZAWA
Muza
STEREO
MADE IN POLAND
BIEM
SX 1513 B
S 33
NA WESOŁO
1. POLKA „DZIADEK" (oprac. S. Rososliński) 2. WIWAT PODLASIANKI - polonez (J. Przyłucki) 3. WITAJCIE SOŁTYSIE - mazur (M. Skorupiński) 4. ARMINA - polka (K. Chromcewicz) 5. SZTAJEREK ZWIERZYNIECKI (St. Galas) 6. DZWONIĄ SANECZKI - kujawiak (M. Kosicki) 7. PO BIAŁOSTOCKU - polka (J. Przyłucki) 8. ODLATUJ PTASZKU - kujawiak (G. Pilicka)
Zespół „Szczęśliwa Trzynastka"
pod dyr. Stanisława Rososlńskiego
WSZYSTKIE PRAWA ZASTRZEŻONE KOPIOWANIE ODTWARZANIE PUBLICZNE I RADIOWE BEZ UPOWAŻNIENIA WZBRONIONE



A

CASSAVETES

45 rpm


B
CASSAVETES
DR02

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Printed in U.S.A.

EMI MANHATTAN®

HARRY BELAFONTE
PARADISE IN GAZANKULU

Produced by Hilton Rosenthal
Executive Producer: Harry Belafonte

E1-46971 1

33 1/3 RPM

1. **WE ARE THE WAVE (3:32)**
(Joke Halmes/Richard Cummings and Saul Brothers)
Harbel Productions, Inc. Adm. by Buttermilk
Sky Associates, Inc -ASCAP
2. **PARADISE IN GAZANKULU (4:29)**
(Joke Halmes/O. Ngabeni) Harbel Productions, Inc
Adm. by Buttermilk Sky Associates, Inc. ASCAP
3. **SKIN TO SKIN (4:26)**
(Joke Halmes/Godfrey Nelson) Nickbell Music /
Godfrey Music-ASCAP/BMI
4. **AMANDLA (4:05)**
(Jake Halmes/D. Zumo/R. Kloos) Harbel Productions,
Inc Adm. by Buttermilk Sky Associates, Inc /
Screen Gems-EMI Music Inc.-ASCAP/BMI
5. **KWELA (Listen To The Man) (3:53)**
(Joke Holmes/S.M. Nkabinda) Harbel Productions,
Inc. Adm. by Buttermilk Sky Associates Inc /
Golla Music Publishers-ASCAP

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EMI MANHATTAN®

HARRY BELAFONTE
PARADISE IN GAZANKULU

Produced by Hilton Rosenthal
Executive Producer: Harry Belafonte

E1-46971 2

33 1/3 RPM

1. **MONDAY TO MONDAY (4:14)**
(Joke Holmes/D. Zumo/R Kloos) Harbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc./Screen Gems-EMI Music Inc.-ASCAP/BMI
2. **GLOBAL CARNIVAL (3:42)**
(Jake Holmes/A Cookley) Horbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc.-ASCAP
3. **CAPETOWN (3:59)**
(Joke Holmes/M Xobo, R Bopope) Horbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc./ Gollo Music Publishers-ASCAP
4. **SISIWAMI (SWEET SISTER) (4:49)**
(Jake Holmes/Soul Brothers) Horbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc -ASCAP
5. **MOVE IT (4:56)**
(Joke Holmes/Von Von/V Khumolo) Harbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc./Screen Gems-EMI Music Inc.-ASCAP/BMI

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4th and 4 Entertainment

Miss.Representin Tha South!!!

SIDE A



1. ROCK EM - CROOK
2. SMOKE ONE - CROOK
3. ROCK EM (INST.)
4. LIL BOUT ME (SNIPPET) - MYSTERY

For information please contact:
Timothy Young of 4th and 4 Entertainment: 601.636.6681
Gregory Green/Monique Eversley of Undivided Media Consultants: 212.479.8581
Ty Young of Music Business Consultants: 404.586.0037

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4th and 4 Entertainment

Miss.Representin Tha South!!!

SIDE B



1. JIGGLE WIGGLE - 4:30
2. TWIRK SUMTIN - PREALL
3. BALLIN - UNSOLVED FAMILY
4. WHOA NELLY! (SNIPPET) - SWAV DAWG

For information please contact:
Timothy Young of 4th and 4 Entertainment: 601.636.6681
Gregory Green/Monique Eversley of Undivided Media Consultants: 212.479.8581
Ty Young of Music Business Consultants: 404.586.0037

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SPANISH WORLD RECORDS, INC.

MONTILLA

FRANCIS SANTANA
y Su Orchesta

FM 260
Side One

STEREO

1. LO MATO LA CARNE - Merengue
2. POR TI AMOR - Bolero
3. GUACHINANGA - Guaracha
4. HUMANIDAD - Bolero
5. AGUARDIENTE VEN - Merengue

TRADEMARK REG. U.S. PAT. OFF. · MARCA REGISTRADA


SPANISH WORLD RECORDS, INC.
MONTILLA
FRANCIS SANTANA
y Su Orchesta
FM 260
Side Two
STEREO
1. TE DIGO AHORITA - Merengue
2. MI PUERTO RICO - Bolero
3. ADELA - Guaracha
4. DEJAME BESARTE OTRA VEZ - Bolero
5. ALGUN DIA VOLVERAS - Bolero
TRADEMARK REG. U.S. PAT. OFF. • MARCA REGISTRADA

ALLE RECHTE, BESONDERS VERVIELFÄLTIGUNG, AUFFUHRUNG, SENDUNG VORBEHALTEN; DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG · URHEBER- UND LEISTUNGSSCHUTZRECHTE,



Deutsche Grammophon

1

STEMRA	Made in Italy	138 076	STEREO 33

SERGEI RACHMANINOFF

Piano-Concerto No. 2 in C minor, Op. 18

1st mov.: Moderato

2nd mov.: Adagio sostenuto

Svjatoslav Richter, piano

Symphony Orchestra of National Philarmonia Warsaw

Conducted by Stanislaw Wislocki

ZULÄSSIG · URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN; DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS



Deutsche Grammophon

2

STEMRA	Made in Italy	138 076	STEREO 33

SERGEI RACHMANINOFF

Piano-Concerto No. 2 in C minor, Op. 18

3rd mov.: Allegro scherzando

6 Préludes

No. 12 C major, Op. 32 No. 1 / No. 13 B minor, Op. 32 No. 2
No. 3 B major, Op. 23 No. 2 / No. 5 D major, Op. 23 No. 4
No. 6 C minor, Op. 23 No. 5 / No. 8 C minor, Op. 23 No. 7

Svjatoslav Richter, piano

Symphony Orchestra of National Philarmonia Warsaw
Conducted by Stanislaw Wislocki

PRAS
RECORDS

LP—1976
001



INTRODUCTION PUERTO RICO ALL STARS
arr. Elias Lopez derechos reservados
CHANGUIRI Luigui Texidor
arr. Papo Lucas
A MI MANERA Marcelino Guerra
arr. Jorge Millet
BUDO Miles Davis
arr. Mario Ortiz

DISTRIBUTED IN N.Y. BY RICO RECORDS

PRAS
RECORDS

LP—1976
001



SIDE B
STEREO

REUNION EN LA CIMA Tite Curet Alonso
arr. Jorge Millet
LOS TAMBORES A. Lopez - Jorge Millet
arr. Jorge Millet
CACHOMBA Tite Curet Alonso
arr. Rafael Ithiel
CANTO A PUERTO RICO derechos reservados
arr. Gunda Merced

DISTRIBUTED IN N.Y. BY RICO RECORDS



8274

THE SUPER HITS
Volume 5

1. R. B. GREAVES – TAKE A LETTER MARIA (2:45)
   R. B. Greaves

SAMPLE COPY
NOT FOR SALE



ONE

2. ARETHA FRANKLIN – CALL ME (3:54)
   Aretha Franklin
3. TYRONE DAVIS
   TURN BACK THE HANDS OF TIME (2:38)
   Jack Daniels - John Moore
4. LULU – OH ME OH MY (I'm A Fool For You Baby) (2:43)
   Jim Doris
5. WILSON PICKETT – SUGAR SUGAR (2:56)
   Jeff Barry - Andy Kim
6. BROOK BENTON
   RAINY NIGHT IN GEORGIA (3:50)
   Tony Joe White

(A-13475 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



8274

THE SUPER HITS
Volume 5

1. CROSBY, STILLS, NASH & YOUNG – OHIO (2:59)
   Neil Young

SAMPLE COPY
NOT FOR SALE

TWO

2. BLUES IMAGE – RIDE CAPTAIN RIDE (3:41)
   Blues Image
3. LED ZEPPELIN – WHOLE LOTTA LOVE (3:11)
   Page - Plant - Jones - Bonham
4. THUNDERCLAP NEWMAN
   SOMETHING IN THE AIR (3:55)
   Keen
5. THE RASCALS – SEE (5:03)
   Felix Cavaliere
6. NAZZ – HELLO IT'S ME (3:59)
   Todd Rundgren

(A-13476 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


GREGORY ISAACS
NIGHT NURSE (Long Version)
(G. Isaacs/S. Weise)
45 RPM
7:00
PRODUCED BY GREGORY ISAACS, ASSISTED BY "FLABBA" HOLT
FOR AFRICAN MUSEUM PRODUCTIONS INC.
MIXED BY GODWIN LOGIE
DUB MIX BY PAUL "GROUCHO" SMYKLE
STEREO
MLPS 7800 A
℗ 1982 Island Records Inc.
Promotional Copy Only
Not For Sale
MANGO
TM
Mango Records
a division of Island Records Inc
444 Madison Avenue
New York, N.Y. 10022


GREGORY ISAACS
NIGHT NURSE (Short Version)
(G. Isaacs/S. Weise)
45 RPM
4:04
PRODUCED BY GREGORY ISAACS, ASSISTED BY "FLABBA" HOLT
FOR AFRICAN MUSEUM PRODUCTIONS INC.
MIXED BY GODWIN LOGIE
STEREO
MLPS 7800 B
© 1982 Island Records Inc.
Promotional Copy Only
Not For Sale
MANGO
TM
Mango Records
a division of Island Records Inc.
444 Madison Avenue
New York, N.Y. 10022

No Ordinary Thug

INTELLECTRIC Records

AXIS 2 ALLIANCE

FROM THE ALBUM

'WHY NOT?'

IN STORES MARCH 4, 2000

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U.S. by The PfOTOBRAY Company.
Distributed by The AXIS Alliance.



1. Before Jizza Was A Word (4:01)
2. Move Me (5:14)
3. Before Jizza (A Capella) (2:33)
4. Before Jizza Was A Word (Instr) (4:01)

All Tracks Written & Produced By Not, ASCAP
Published by The PfOTBRAY Company, ASCAP
Executive Producer: Wanda Santos-Bray
For Promotional Use Only. Not For Resale.
For info call: Santos @ 888-301-3686

Shot Out

Entertainment



From The Double CD Album
'Escaping The Crabpot:
Niggaz Still Crabbin'

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Distributed by The AXIS Alliance.

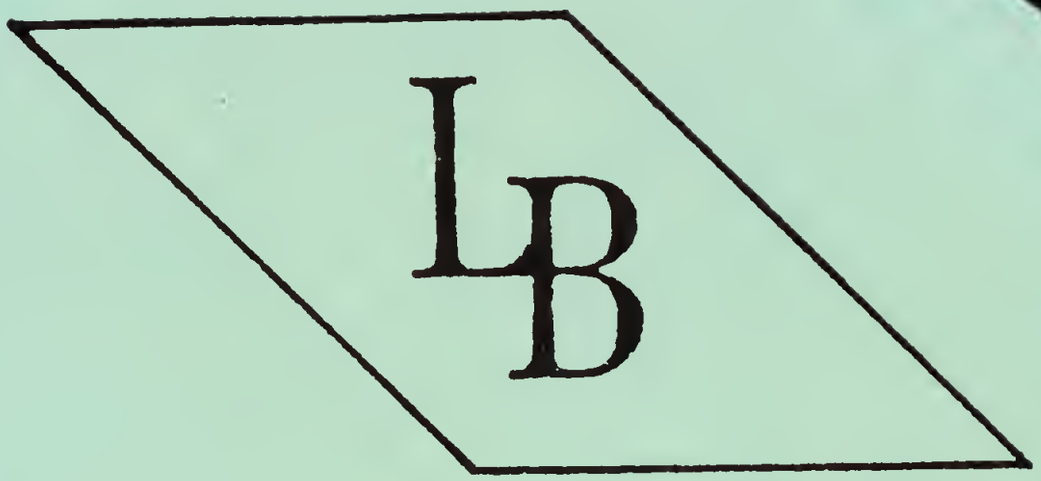
1.Shot Out (4:10)

2. Shot Out *(Instr)*(4:11)

3. Rats & Roaches (2:58)

4. Rats & Roaches *(Radio Edit)* (2:58)

All Tracks Written & Produced By Shot Out, ASCAP
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BONNIE GATLING

SIDE 1
33 1/3 RPM
STEREO

LB 313

1. **HOW MANY WILL BE REMEMBERED (JUST A FEW)** (3:00)
   (Rosemarie McCoy)
   TEAC Music - ASCAP

2. **I HEARD ANGELS** (5:00)
   (Anderson Jackson)
   Mahalia Jackson Music - BMI

3. **THE LORD WILL MAKE A WAY** (5:00)
   (Thomas A. Dorsey)
   Uni-Chappell Music/Belinda Music - BMI

4. **ORDINARY PEOPLE** (4:20)
   (Marvin Hamlisch)
   Famous Music Pub. Corp. - ASCAP

BONNIE GATLING

SIDE 2
33 1/3 RPM
STEREO

LB 313

1. **ONLY WHAT YOU DO FOR CHRIST WILL LAST** (4:10)
   (Raymond Rasberry)
   Rasberry Music -BMI

2. **ROUGH SIDE OF THE MOUNTAIN** (4:35)
   (Rev. F. C. Barnes)
   Eternal Gold Music - BMI

3. **SOMEBODY BIGGER THAN YOU AND I** (3:00)
   (J. Lange, H. Heath, J. Burke)
   Bull's Eye Music Inc. - ASCAP

4. **GOD BE WITH YOU** (3:00)
   (Traditional)

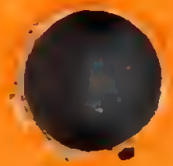
TROPICAL

ALTA FIDELIDAD

LOS TRES REYES

HERNANDO AVILES con GILBERTO Y RAUL PUENTE

TRLP 5188



Side 1
(TR-671)

1. LA PARED (Rafael Angleró)
   Bolero - 2:50
2. EL DIABLO Y YO (Luis Demetrio)
   Bolero - 2:10
3. CONFIADA (Pedro Colmenares)
   Vals - 2:52
4. FLACA Y DESPEINADA (Luis A. Morales)
   Guaracha Twist - 2:52
5. CUANDO LA BESAS TU (Luis A. Morales)
   Vals - 3:00

33⅓ RPM

Un Producto de "Seeco Records" Inc., N.Y., U.S.A.

TROPICAL

ALTA FIDELIDAD

LOS TRES REYES

HERNANDO AVILES con GILBERTO Y RAUL PUENTE

TRLP 5188



Side 2
(TR-672)

1. RETIRADA (José A. Jiménez)
   Bolero - 2:52
2. SOMBRAS (Contursí-Lomut)
   Bolero - 3:00
3. ALAS QUEBRADAS (Jorge Contreras)
   Vals - 3:10
4. ENGAÑADA (Barrera-Núñez)
   Vals - 2:48
5. TU ALMOHADA (Julio Rodríguez)
   Bolero - 3:10

33⅓ RPM

Un Producto de "Seeco Records" Inc., N.Y., U.S.A.

MONTILLA



GUILLERMO VENEGAS
EN CONCIERTO

Z-100-A

STEREO

1- HASTA QUE ME OIGA DIOS
2- PENSAR
3- ALMA TRISTE
4- SALOME
5- RAZA NEGRA
6- ADAESED

MANUFACTURED BY MONTILLA RECORDS OF P.R. INC.

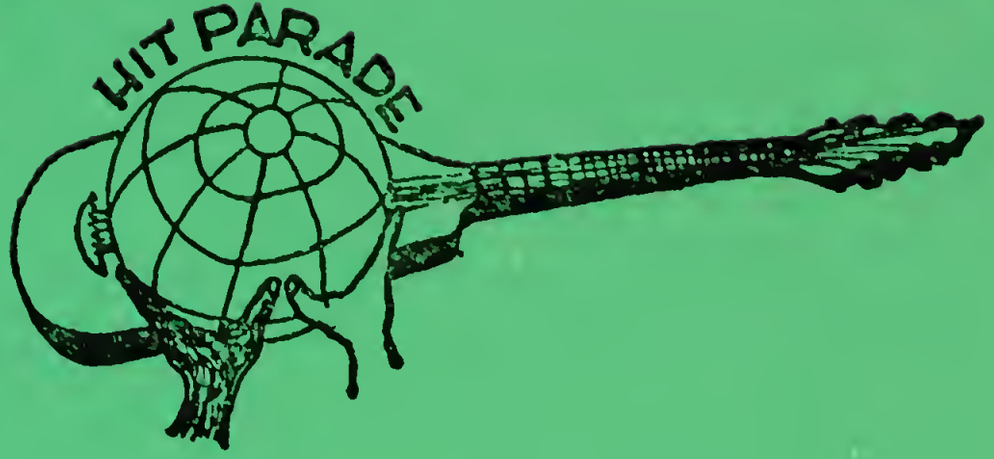
MONTILLA

GUILLERMO VENEGAS
EN CONCIERTO

Z-101-B STEREO

1- LIZTCIANA
2- EL GITANO SE FUE
3- ¿POR QUE?
4- SERENATA TEMPRANA
5- PRIMAVERA
6- SERENATA

MANUFACTURED BY MONTILLA RECORDS OF P.R. INC.



33 Tours

FACE A

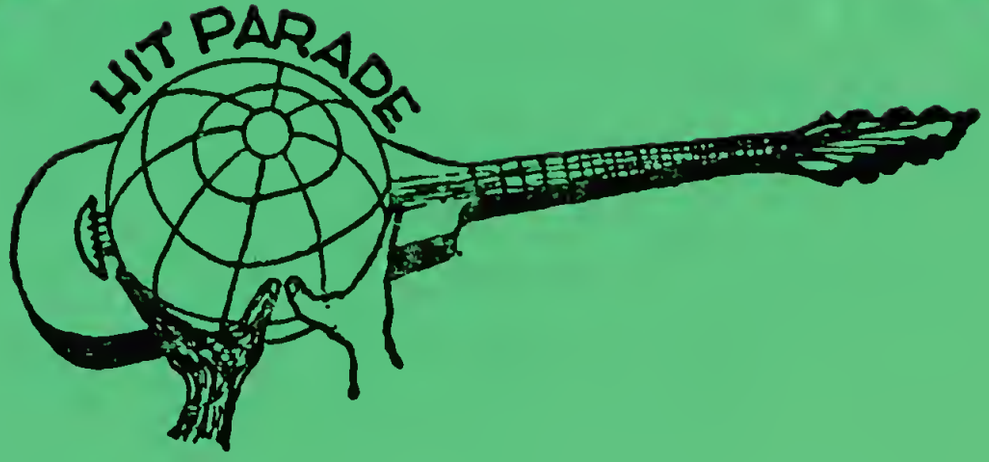
HPR 49

"SHELL HARMONIE STEEL BAND"

- Let go (Calypso)
Sparrow
- Respect a dedette (Mazurka)
Remion serge
- Jacquelina (valse) D.R.
- Compas merengue (Compas)
- Jalousie (Tango) D.R.

MADE IN FRANCE

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS - DUPLICATION, EXÉCUTION PUBLIQUE, RADIODIFFUSION INTERDITES



33 Tours

FACE B

HPR 49

"SHELL HARMONIE STELL BAND"

- Poil ti chatte (iguine)
Desroc
- La decadence (Slow)
Serge gainsbourg
- Miss ariman (Calypso)
Lord kichtener
- Concerto pour un été (Slow) D.R.

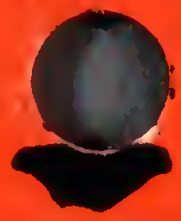
TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS - DUPLICATION, EXÉCUTION PUBLIQUE, RADIODIFFUSION INTERDITES

MADE IN FRANCE

BJM

The FOUR JEWELS
LOADED WITH GOODIES

BJM-001-A
33 1/3 RPM
STEREO



Produced By
Lawrence E. Berry
James "Buddy" Owens
James "Mac" Alsobrooks

1. Loaded With Goodies (2:22)
2. Opportunity (2:25)
3. Johnny Jealousy (2:45)
4. Someone Special (2:33)
5. Baby It's You (3:07)

All Selections-BMI

BJM

The FOUR JEWELS
LOADED WITH GOODIES

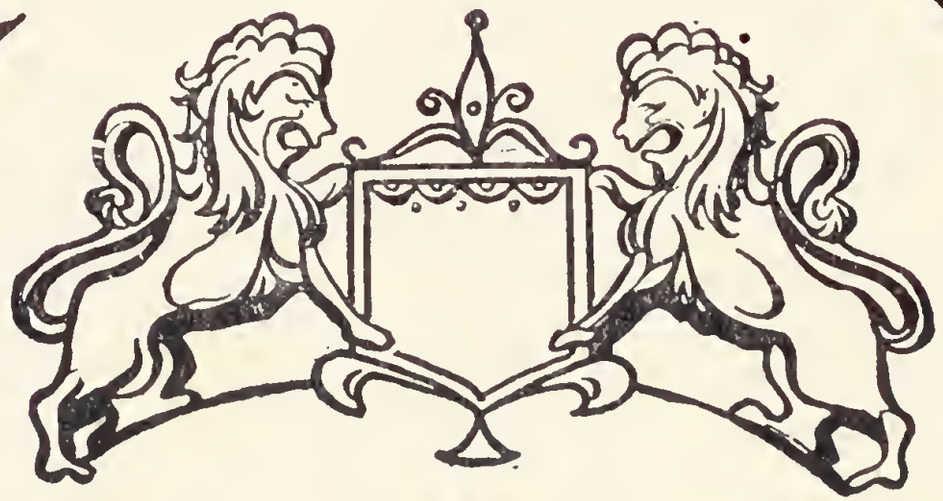
BJM-001-B
33 1/3 RPM
STEREO

Produced By
Lawrence E. Berry
James "Buddy" Owens
James "Mac" Alsobrooks

1. I Need You So Much (2:23)
2. I Love Me Some You (2:14)
3. Dear Miss Lovelorn (3:12)
4. For The Love Of Mike (1:49)
5. Time For Love (2:14)

All Selections-BMI

PALACE



PST-740

SIDE 1

BOSSA NOVA

I Dream Of Jeannie
Dim Light
La Cucaracha
Bongo Man
Reverie

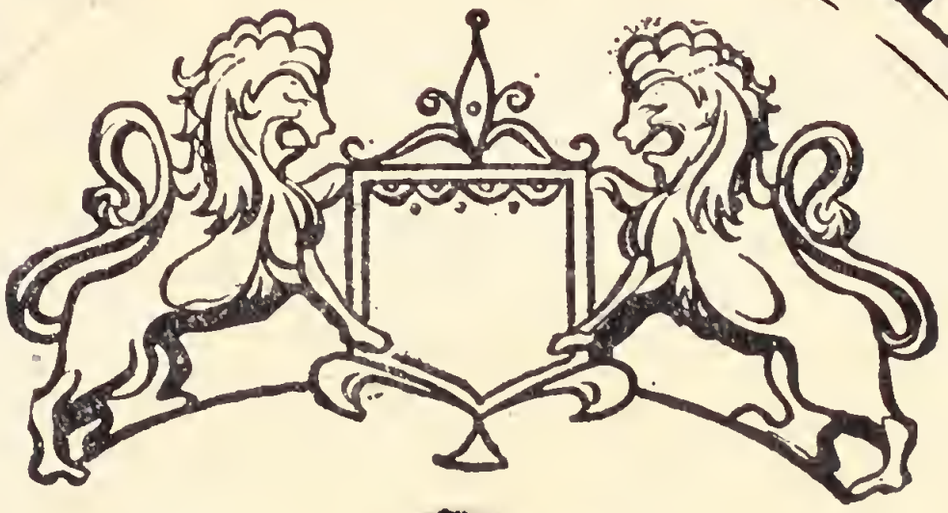
• Manolo Escobas Orchestra

(ST-33-2417)

Printed In U.S.A.

STEREO

PALACE



PST-740

SIDE 2

BOSSA NOVA

When The Saints Go Marching In
Ay Ay Ay
La Paloma
Falso Amor
Cielito Lindo

Manolo Escobas Orchestra

~~(ST-33-2418)~~

Printed In U.S.A.

STEREO

- FAB. E DISTR. POR RCA ELETRÔNICA LTDA. - AV. ENG. BILLINGS, 2227 - C.G.C. 61.126.074/0002-44 - S.P. -

RBS DISCOS

RENATO BORGHETTI

1. HOSPITALEIRA VACARIA. 62711334 *(Edson Dutra-Lilo Fonseca)*

℗ 1985

406.6030-A

CGC 61.126.074/0002-44

2. CAFÉ CON CANELA. 62711342 *(Antonio Tarragó Ros)* **Participação Especial: Sivuca**
3. VALSA DO COROA. 62711350 *(Renato Borghetti-Paulo Tomada)* - 4. PIALO DE SANGUE. 62711369 *(Raul Ellwanger)*
5. MISSIONEIRO. 62711393 *(Tio Bilia)*

SOM LIVRE

- SIGLA-SISTEMA GLOBO DE GRAVAÇÕES AUDIOVISUAIS LTDA. - R. ASSUNÇÃO, 443 - BOTAFOGO - RJ - C.G.C. 34.162.65/0001-08 CENSURA: PROTOCOLO GERAL N.: 4129 -

- TODOS OS DIREITOS RESERVADOS. IND. BRASILEIRA -

RBS DISCOS

RENATO BORGHETTI

1. ENCONTRO. 62711385 *(Renato Borghetti-Sivuca)* **Participação Especial: Sivuca**

℗1985

406.6030-B

CGC 61.126.074/0002-44

2. MAL DORMIDO. 62711300 *(Renato Borghetti)* 3. LA CASA DEL CHAMAME. 62711407 *(Moncho Ferreyra-Antonio Tarragó Ros)* - 4. RANCHEIRA PARA DON CARLOS. 62711377 *(Rafael Koeler)* - 5. CAPÃO DA ERVA. 62711415 *(Nelson Walker)* - 6. COISA NOSSA. 62711423 *(Renato Borghetti-Pedro Figueiredo)*

SOM LIVRE

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DISCOS CBS INTERNATIONAL



LISSETTE
CARICATURA

DIL-10358
(DIL-10358 A)

SIDE A
33⅓ RPM

1. *MAQUINA 5:05
-Willy Chirino-

2. *DOÑA SOLEDAD 5:25
-Willy Chirino-

3. *FUEGO 4:17
-Las Diego-

4. ***CUANDO EL AMOR TE TOCA 3:22
-Dibi-Nini Carucci-Version Esp. Lissette-

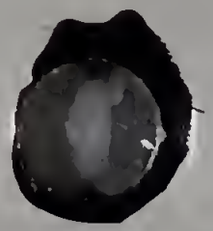
5. *DE CARNE Y HUESO 4:23
-Titti Sotto-

Willy Chirino aparece cortesía
de Discos T.H.

DISCOS CBS INTERNATIONAL

LISSETTE
CARICATURA

DIL-10358
(DIL-10358 B)



SIDE B
33⅓ RPM

1. **CARICATURA 4:03
-Lissette-

2. *ENAMORADOS 3:49
-J. L. Piloto-
(Duo con Willy Chirino)

3. *NO SOY UNA SEÑORA 3:58
-I Fossatti-Version Esp. Lissette-

4. ***ECLIPSE TOTAL DEL AMOR 4:36
-J. Steinman-Version Esp. Lissette-
(Voz masculina: Juan Secada)
Lost Boys Music (BMI)

5. *A VECES 3:46
-J. L. Piloto-

Blind Pig Records

ONE CHANCE WITH YOU

THE SILVERTONES

This Side

1. One Chance With You (W. JACOBS)
2. Pointed Toes (CARL PERKINS)
3. Off the Wall (W. JACOBS)
4. Let it Rock (C. BERRY)
5. Flip, Flop & Fly (J. TURNER)
6. Floyds Guitar Blues (F. SMITH)

The Other Side

1. Real Fine Frame (B. JOHNSON)
2. Don't Say That No More (J. REED)
3. Linda Lou (R. SHARPE)
4. Hand Clappin' (R PRYSOCK)
5. Tell Me What's the Reason (F. GADREZ)
6. Roller Coaster (W. JACOBS)
7. Andy of Mayberry

Stereo B.P. 002-77 A

208 So. First St., Ann Arbor, Mich.


Blind Pig Records
Stereo B.P. 002-77 B
The Silverados

МЕЛОДИЯ

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

33

АПРЕЛЕВСКИЙ ЗАВОД

ГОСТ 5289-61

33НД—02912

Вторая гр.-3

1-00

А. ТИГРАНЯН (1879—1950)

Опера «ДАВИД-БЕК»

2 действие. 2 картина

Приемная во дворце царя Вахтанга

М. ЕРКАТ (Царь Вахтанг). А. САМУЭЛЯН

Н. ОВАНИСЯН (Давид-бек)

Т. САЗАНДАРЯН

Хор и оркестр

МЕЛОДИЯ

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

33

АПРЕЛЕВСКИЙ ЗАВОД

ГОСТ 5289-61
33НД—02913

Вторая гр.-4
1-00

А. ТИГРАНЯН (1879—1950)
Опера «ДАВИД-БЕК»
2 действие. 3 картина
Площадь перед армянским княжеским замком
3 действие. 1 картина
В замке армянских князей
А. ПЕТРОСЯН, А. ПЕРЧЯН (Староста)
А. САМУЭЛЯН, Н. ОВАНИСЯН, К. МАРКОСЯН
А. КАШИШЯН (Начальник дворцовой стражи)
Е. ОКУНЕВ (Посланец Петра I)
Хор и оркестр


BREAD-FRUIT
RECORDS
TEMPLE
STEREO
BREADFRUIT 002
DEAD COCK
SIDE A
DEAD-COCK
(Party Mix)
Recorded at
ROLL IT STUDIO
Engineer
DENNIS PHELPS
Prod. by
BREADFRUIT
33⅓ RPM
Composer
FITZROY WALKER
Arranged by
FRANKIE McINTOSH
Mfg. & Dist. by
BREADFRUIT RECORDS
For Info. (718) 469-6818

BREAD-FRUIT RECORDS

TEMPLE

STEREO
BREADFRUIT 002

Recorded at
ROLL IT STUDIO
Engineer
DENNIS PHELPS

SOCA-CHIC

SOCA CHIC
(Party Mix)

Composer
FITZROY WALKER

Arranged by
FRANKIE McINTOSH

Mfg. & Dist. by
BREADFRUIT RECORDS

SIDE B

Prod. by
BREADFRUIT

33⅓ RPM

For Info. (718) 469-6818

SIDE A

Glade – Drums (*vocals*), **Bones** – Bass (*vocals*),

Watchie – Sax (*vocals*), **Chris** – Guitar (*vocals*),

Big – Keyboards (*vocals*), **Linda** – vocals

ANY-HOW

For information ring **(718) 462 6939**

MENAKA

PRODUCTIONS

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33⅓ RPM © 1992

SIDE B

Glade – Drums (*vocals*), **Bones** – Bass (*vocals*),
Watchie – Sax (*vocals*), **Chris** – Guitar (*vocals*),
Big – Keyboards (*vocals*), **Linda** – vocals

VERSION

ANYHOW

For information ring **(718) 462 6939**

MENAKA

P R O D U C T I O N S

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33⅓ RPM © 1992

CRACKER
PRODUCTIONS

33 1/3 RPM
STEREO
PRODUCED BY:
DJ CRACKER
&
SKYLARK

DISTRIBUTED BY
CRACKER RECORDS
(718) 493-0900

SKYLARK

SIDE A
ALL SONGS COMPOSED
&
SUNG BY
SKYLARK

SAVE YOU MONEY

SAVE YOU MONEY
(CLUB MIX)

CRACKER
PRODUCTIONS

33 1/3 RPM
STEREO
PRODUCED BY:
DJ CRACKER
&
SKYLARK

SIDE B
ALL SONGS COMPOSED
&
SUNG BY
SKYLARK

SKYLARK

CARNIVAL

CARNIVAL (CLUB MIX)



GRILLA

IF ITS GOOD TO Ya

IsaBomb! RECORDS INC.

SIDE a

1. **IF IT'S GOOD TO Ya**
EDIT WITH NEW HOOK,
VOCAL UP 3:42
2. **main accapella** 3:23

ISA 12IN00703
Produced by K-Watt/Fifalow
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ASCAP/FIFALOW
publishing

6514 N. 40th St. Suite A. • Tampa Fl. 33610 • 813 231-2635



SIDE B

1. **CLEAN MIX** 3:42
2. **MAIN INSTRUMENTAL** 3:42
3. **MAIN MIX, VOCAL UP** 3:42

ISA BOMB! RECORDS INC.

ISA 12IN00703

Produced by K-Watt/Fifalow

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PR 3991

LEVERT

33 1/3 RPM

STEREO

A SIDE

GIVE A LITTLE LOVE

(RADIO EDIT) 4:10
(EXTENDED WITH RAP) 5:41
(EXTENDED WITHOUT RAP) 5:41

(Gerald Levert and Marc Gordon)
Trycep Publishing Co. administered by Willesden Music Inc., BMI
ST-PR-60492/60495/60496-SP
Produced & Arranged by Gerald Levert & Marc Gordon
for Trevel Productions Co. Inc.
Additional Production & Remixes by Super D.J. Clark Kent
& Sean Wan for Supermen Productions
Rap by "The Devastating Tito" for Supermen Productions
Remixed from the Atlantic Album 82164 -
"ROPE A DOPE STYLE"
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ATLANTIC
PR 3991
LEVERT
33 1/3 RPM
STEREO
B SIDE
GIVE A LITTLE LOVE
TREVEL
(LP VERSION) 4:01
(DUB MIX)* 5:41
(CRAZAPELLA)* 5:42
(Gerald Levert and Marc Gordon)
Trycep Publishing Co. administered by Willesden Music Inc., BMI
ST-PR-60494/60497/60498-SP
Produced & Arranged by Gerald Levert & Marc Gordon
for Trevel Productions Co. Inc.
*Additional Production & Remixes by Super D.J. Clark Kent
& Sean Wan for Supermen Productions
*Rap by "The Devastating Tito" for Supermen Productions
Remixed from the Atlantic Album 82164 -
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A WARNER COMMUNICATIONS COMPANY

VOICES of LITERATURE

33⅓ long play Side One

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Produced by Vocab Incorporated



Band 1—from "Antigone" by Sophocles, translated by H.D.F. Kitto

Band 2—"Angelus ad Virginem" anonymous medieval hymn

Band 3—from "The Prologue to the Canterbury Tales" by Geoffrey Chaucer

Band 4—"Let Me Not to the Marriage of True Minds" by William Shakespeare

Band 5—"My Last Duchess" by Robert Browning

XCTV-126533

VOICES of LITERATURE

33⅓ long play Side Two

Unauthorized Use of this Record Prohibited

Copyright © 1967 by Scott, Foresman and Company

Produced by Vocab Incorporated

Band 1—"Liberty or Death" by Patrick Henry

Band 2—from "An Interview with Henry David Thoreau"

Band 3—"The Old Chisholm Trail" anonymous ballad

Band 4—"Miniver Cheevy" and "Richard Cory" by Edwin Arlington Robinson

Band 5—from "Devotions upon Emergent Occasions" by John Donne

XCTV-126534



DENISON GEORGE

Produced by Sidney Mills
Executive Producer:
Denison George

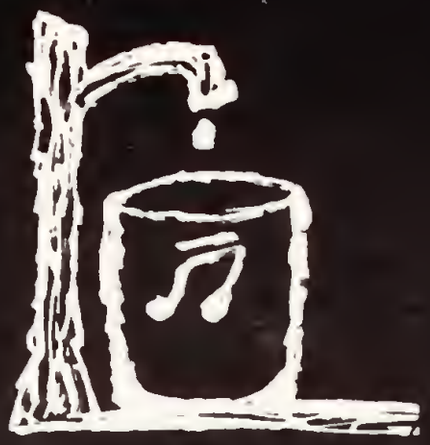
Manufactured by Vie Records
1051 East 52 Street
Brooklyn,N.Y. 11234
(718) 241–7407

1. GIVE ME LOVE/FORGIVENESS (4:13)

2. SPECIAL DUB MIX (4:00)

SIDE 1

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



DENISON GEORGE

Produced by Sidney Mills
Executive Producer:
Denison George

Manufactured by Vie Records
1051 East 52 Street
Brooklyn,N.Y. 11234
(718) 241–7407

1. UNDER SIEGE (4:13)

2. GRENADA IRENADA (4:06)

SIDE 2

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


ATLANTIC
PR 4059
CeCe ROGERS
33 1/3 RPM
STEREO
A SIDE
THICK GIRLZ
(EXTENDED DIET REMIX) 4:27
(PHAT MIX) 4:20
(RADIO EDIT - WITH RAP) 4:05
(CeCe Rogers, Mark Beckett, Free)
Kasm Pub./Bliss 69 Pub., ASCAP
ST-PR-60693/60694/60624-SP
Produced by CeCe Rogers, Mark Beckett, and Free for KJR Productions
Executive Producers: Sylvia Rhone, Merlin Bobb and CeCe Rogers
Additional Production & Remix by Martin Van Blockson
for Vanblockson Productions
Programming: Martin Van Blockson & Dante Mackay
Engineer: Stephen Seltzer
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PR 4059

CeCe ROGERS

33 1/3 RPM

STEREO

B SIDE

THICK GIRLZ

(PHAT PERCAPELLA MIX) 4:28

(WIDE AND HEALTHY - INSTRUMENTAL) 4:22

(CeCe Rogers, Mark Beckett, Free)
Kasm Pub./Bliss 69 Pub., ASCAP
ST-PR-60695/60696-SP
Produced by CeCe Rogers, Mark Beckett, and Free for KJR Productions
Executive Producers: Sylvia Rhone, Merlin Bobb and CeCe Rogers
Additional Production & Remix by Martin Van Blockson
for Vanblockson Productions
Programming: Martin Van Blockson & Dante Mackay
Engineer: Stephen Seltzer
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BELL TOWER
ENTERTAINMENT GROUP

Willisha Norris

SIDE A



STEREO
33 1/3 RPM
BTEG32

don't keep me waiting 4:17

Written and Arranged by **Sharon Hawkins, John Grindlinger, Larry Taylor**
Produced by **Larry Taylor and John Grindlinger**
Executive Producers - **Bell Tower EnTerTainment Group**
Recorded at **Bill Jolly Studios**, Phila., PA
Mix - **Studio Four**, Phila., PA
Mastered - **Masterworks**, Phila., PA
Bell Tower EnTerTainment Group
Philadelphia, PA 19122
All songs published by **UP Righteous Publishing Co.**
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BELL TOWER

Willisha Norris

SIDE B

STEREO
33 1/3 RPM
BTEG32



don't keep me waiting (Hip Hop) 5:01

Written and Arranged by **Sharon Hawkins, John Grindlinger, Larry Taylor**
Produced by **Larry Taylor and John Grindlinger**
Executive Producers - **Bell Tower EnTerTainment Group**
Recorded at **Bill Jolly Studios**, Phila., PA
Mix - **Studio Four**, Phila., PA
Mastered - **Masterworks**, Phila., PA
Bell Tower EnTerTainment Group
Philadelphia, PA 19122
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Westminster®

LONG PLAY HI-FI RECORDS

NATURAL BALANCE

NATURAL BALANCE

SPIRITUALS

band 1. DEEP RIVER (Soloist: Juanita Crawford)
band 2. CERTAINLY LORD (Soloist: Ambrose Phillips)
band 3. EV'RY TIME I FEEL DE SPIRIT (Soloist: Juanita Crawford)
band 4. AIN'T GONNA WAR NO MORE (Soloist: Ambrose Phillips)

WST 15029

SIDE 1

XSV 28200
Made in USA

band 5. COULDN'T HEAR NOBODY PRAY (Soloist: Waymon Bray)
band 6. TRAMPIN' (Soloist: Juanita Crawford)
band 7. JOSHUA FIT DE BATTLE OF JERICHO (Soloist: Inman Banks)
band 8. I'M SO GLAD TROUBLE DON'T LAST ALWAYS (Soloist: Waymon Bray)
band 9. HEAVEN (Soloist: Ambrose Phillips)

GRAHAM JACKSON CHOIR
Cond. by GRAHAM JACKSON

STEREO


Westminster
LONG PLAY HI-FI RECORDS
NATURAL BALANCE
NATURAL BALANCE
SPIRITUALS
band 1. SWING LOW, SWEET CHARIOT (Soloist: Faustina Tate)
band 2. GO DOWN, MOSES (Soloist: Inman Banks)
SIDE 2
WST 15029
XSV 28201
Made in USA
band 3. GUIDE MY FEET (Soloist: Evelyn Taylor)
band 4. STEAL AWAY (Soloist: Faustina Tate)
band 5. LI'L DAVID (Soloist: William E. Jones)
band 6. BYE AND BYE (Soloist: Waymon Bray)
band 7. JACOB'S LADDER (Soloist: Faustina Tate)
GRAHAM JACKSON CHOIR
Cond. by GRAHAM JACKSON
STEREO

IVORY TIGER

Variations On A Theme

by Joseph E. Brockman



SIDE ONE
004027-A

33 1/3 RPM
STEREO

Reverend Michael Bernert
At The Piano

IVORY TIGER

Variations On A Theme

by Joseph E. Brockman

SIDE TWO
004027-B

33 1/3 RPM
STEREO



℗© G. BROCKMAN

Reverend Michael Bernert
At The Piano


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WISHBONE FOUR
WISHBONE ASH
® MCA RECORDS
MCA Records Inc.
℗ 15th May 1982
NET. W. 140gr. Up
D. P. 82-499
Made in Korea
STEREO
MCA-2348
DM-0035
1
1. BALLAD OF THE BEACON (4:58)
2. NO EASY ROAD (3:40)
3. EVERYBODY NEEDS A FRIEND (8:27)
4. HELPLESS (3:35)
[P. Kendric]
All Lyrics by Martin Turner except "Rock'n Roll Widow"
by Steve Upton
Music by Wishbone Ash
All Selections Published by Miles Music Ltd. ASCAP
PRODUCED BY WISHBONE ASH
RECORDED IN ENGLAND


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WISHBONE FOUR
WISHBONE ASH
® MCA RECORDS
STEREO
MCA-2348
DM-0035
2
MCA Records Inc.
℗ 15th May 1982
NET. W. 140gr. Up
D. P. 82-499
Made in Korea
1. DOCTOR (5:48)
2. SORREL (5:02)
3. SING OUT THE SONG (4:21)
4. ROCK 'N ROLL WIDOW (5:41)
All Lyrics by Martin Turner except "Rock'n Roll Widow"
by Steve Upton
Music by Wishbone Ash
All Selections Published by Miles Music Ltd. ASCAP
PRODUCED BY WISHBONE ASH
RECORDED IN ENGLAND

RARITIES

RARITIES 12 A

GOVERNOR TROMBONES

JIMMY ARCHEY & TRUMMY YOUNG

1. TIGER RAG
2. TEXAS MOANER BLUES
3. SENSATION RAG
4. CHRISTOPHER COLUMBUS
5. SWANEE RIVER

RARITIES

RARITIES 12 B

GOVERNOR TROMBONES

JIMMY ARCHEY & TRUMMY YOUNG

1. THAT'S A PLENTY
2. YOU'LL NEVER KNOW
3. WHEN YOU'RE SMILING
4. I CAN'T GIVE YOU ANYTHING–
   –BUT LOVE
5. YOU CAN DEPEND ON ME

EDUARDO NIEBLA AND ANTONIO FORCIONE

Celebration

SIDE ONE

1. FOR VIC 4:46
2. *ON RETURN 6:02
3. CELEBRATION 6:14
4. **FOLK SONG 3:34

All Titles:
Produced by Mick Williams, Niebla and Forcione

℗ 1988 Virgin Records Ltd.
ST-VR-876653

1-90655

Written by Antonio Forcione except:
***Written by** Eduardo Niebla
****Written by** Eduardo Niebla/Antonio Forcione
Published by Virgin Music Inc. (ASCAP)

VENTURE

EDUARDO NIEBLA
AND ANTONIO FORCIONE
Celebration

SIDE TWO

1. *FUENTE FRESCA 5:58
2. NOSTALGIA 5:30
3. *CAROUSEL 7:30

All Titles:
Produced by Mick Williams, Niebla and Forcione
Written by Antonio Forcione except:

℗ 1988 Virgin Records Ltd.
ST-VR-876654

1-90655

***Written by** Eduardo Niebla
Published by Virgin Music Inc. (ASCAP)

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DISCOS CBS INTERNATIONAL

CBS ™

E. GORME/LOS PANCHOS

"Canta en Espaňol"

A

℗ 1989
Miami Fl.

DML-20366
STEREO
33 1/3 RPM

1. **NOSOTROS 2:42**
-Pedro Junco Jr.-
2. **PIEL CANELA 2:15**
-Bobby Capó-
3. **Y 2:44**
-Mario de Jesús-
4. **SABOR A MI 2:46**
-Alvaro Carrillo-
5. **NOCHE DE RONDA 3:17**
-Agustín Lara-
6. **CAMINITO 2:37**
-Juan de Dios Piliberto,
Gabino G. Peňaloza-

Distributed & Manufactured by: Discos CBS International.

DISCOS CBS INTERNATIONAL

CBS ™

E. GORME/LOS PANCHOS

"Canta en Espaňol"

B

℗ 1989
Miami Fl.



DML-20366
STEREO
33 1/3 RPM

1. **CUANDO VUELVA A TU LADO** 2:38
-María Grever-
2. **DI QUE NO ES VERDAD** 2:49
-Alberto Domínguez-
3. **LA ULTIMA NOCHE** 2:52
-Boby Collazo-
4. **HISTORIA DE UN AMOR** 2:20
-Carlos Almarán-
5. **MEDIA VUELTA** 2:25
-José A. Jiménez-
6. **AMOR** 2:49
-Gabriel Ruíz, R. López Méndez-

Distributed & Manufactured by: Discos CBS International.

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Capitol

REG. U.S. PAT. OFF.

MARCA REG.

DRS

33 1/3 RPM

1



Y 0777 7 16491 6 5

104044A

104044

1. GANGSTA LEAN (Radio Edit) 4:00

(Original version appears on CD & Cassette "GANGSTA LEAN" CDP-81445 & C4-81445)

2. GANGSTA LEAN (LP Version) 5:35

(From the CD & Cassette "GANGSTA LEAN" CDP-81445 & C4-81445)

Produced by Chris Jackson
Co-Produced by Delaney "Boogie" McGill
Additional Production by the "Whole Nine"
Mixed by Steve Young at Roll Wit It Studios
Edited by Larry Walsh and Joy Bailey, Tower Mastering; Hollywood, CA
Mastered by Tom Baker, Future Disc Systems
Vocal Arrangements by Chris Jackson
Drum Programming by Steve Young
Lyrics by Chris Jackson-E. Jay Turner
Music by Tracy Carter-Chris Jackson
Published by Rap & More Music-BMI
Executive Producer: The Bank Boys
Management: Roll Wit It Entertainment
℗ 1993 Capitol Records, Inc.

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MARCA REG.

DRS

33 1/3 RPM

2



Y 0777 7 16491 6 5

104044C

104044B

1. GANGSTA LEAN (Gangstapella) 3:55

2. GANGSTA LEAN (Gangsta Edit) 3:52

(Original version appears on CD & Cassette "GANGSTA LEAN" CDP-81445 & C4-81445)

Produced by Chris Jackson
Co-Produced by Delaney "Boogie" McGill
Additional Production by the "Whole Nine"
Mixed by Steve Young at Roll Wit It Studios
Edited by Larry Walsh and Joy Bailey, Tower Mastering; Hollywood, CA
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GILEAD
FLY, HIPPOPOTAMUS, FLY
Songs Written and Performed
by ED LIPTON
DANIEL LOUIS BLOCH, guitar.
SIDE ONE
GILEAD #1225
MG-202,895
1. MY RHINOCEROS (4:27)
2. FLY, HIPPOPOTAMUS, FLY (3:25)
3. WHAT DO THE ANIMALS DO? (3:18)
4. THE BUBBLE (3:29)
5. THE NEVER SONG (4:16)
6. ALL THE COLORS OF THE RAINBOW (2:40)
Copyright © , ℗ 1971 by Edward Lipton
All Songs BMI.
BOX 532, CATHEDRAL STATION, N.Y., N.Y. 10025

GILEAD

FLY, HIPPOPOTAMUS, FLY

Songs Written and Performed
by ED LIPTON

DANIEL LOUIS BLOCH, guitar.

SIDE TWO

GILEAD #1225

MG-202,896

1. AT THE CIRCUS (5:10)
2. THE ANIMAL APARTMENT HOUSE (5:01)
3. ANIMAL SCHOOL (3:19)
4. THE SPELLING SONG (4:29)
5. MY BROTHER (2:03)

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All Songs BMI.

BOX 532, CATHEDRAL STATION, N.Y., N.Y. 10025

Alhambra

Depósito legal S. S. 653 - 1962

IMP LUJO A
METALIGO
PERMISO 855

33 1/3 R.P.M. MICROSURCO

MCC 30054

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FABRICADO POR COLUMBIA

CONCIERTO DE ARANJUEZ

(Joaquín Rodrigo)

1er. Mov.: Allegro con spirito.

2.º Mov.: Adagio.

3er. Mov.: Allegro gentile.

NARCISO YEPES (guitarra)

ORQUESTA NACIONAL DE ESPAÑA

Director:

ATAULFO ARGENTA

Alhambra

Depósito legal S. S. 653 - 1962 (P)

IMP LUJO A
METALIGO
PERMISO 65

33 1/3 R.P.M. MICROSURCO

LCC 203

MCC 30054

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FABRICADO POR COLUMBIA

NOCHES EN LOS JARDINES DE ESPAÑA

(Manuel de Falla)

a) «En el Generalife».

b) «Danza lejana».

c) «En las sierras de Córdoba».

GONZALO SORIANO (piano)

ORQUESTA NACIONAL DE ESPAÑA

Director:

ATAULFO ARGENTA


polydor
BILLY BRANIGAN
Promotional Copy
Not for Sale
PRO 474-1
(86 NP 7075-Rev)
SIDE 1
33⅓ RPM
STEREO
016
MAYBE TONITE 3:35
(B. Branigan)
Liedela Music (ASCAP)
Produced and engineered by John Rollo
From the Polydor LP 422-831 080 1 Y-1
"MAKE A MOVE"
℗ 1987 PolyGram Records, Inc.
MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK N Y 10019

Mainstream
RECORDS

CHARLES BROWN
Boss of the Blues

S/6007 A

KY-124

1. **DRIFTIN' 3:59**
   (Travis Music-BMI)
2. **OUR DAY WILL COME 3:10**
   (Hilliard-Rosewood-Day-ASCAP)
3. **GO AWAY LITTLE GIRL 4:35**
   (Screen Gems-Columbia Music-BMI)
4. **DAYS OF WINE AND ROSES 3:30**
   (M. Witmark-ASCAP)
5. **MY SILENT LOVE 3:20**
   (Famous Music-ASCAP)
6. **THROUGH THE COURTESY OF LOVE 4:07**
   (Songsmith Music-ASCAP)

STEREO


Mainstream
RECORDS
CHARLES BROWN
Boss of the Blues
S/6007 B
KY-125
1. SINCE I FELL FOR YOU 4:15
(Advanced Music-ASCAP)
2. MORE (Theme from Mondo Cane) 2:30
(E. B. Marks-ASCAP)
3. SO LONG 2:58
4. FIRST LOVE 2:50
(A.-Rex-Piccadilly-BMI)
5. TO YOU MY LOVE 3:43
(Hilliard-Rosewood-Day-ASCAP)
6. IN MY WILDEST DREAMS 3:20
(Robbins Music-ASCAP)
STEREO

ANGEL RECORDS



1

Made in England
(XAX.872) 33⅓

ANG. 35329

1

BEETHOVEN
SYMPHONY NO. 5 IN C MINOR, OP. 67

Band 1—First Movement: Allegro con brio
Band 2—Second Movement: Andante con moto—Più mosso—Tempo I

THE PHILHARMONIA ORCHESTRA
conducted by
OTTO KLEMPERER

Electric & Musical Industries (U.S.) Ltd

ANGEL RECORDS



2

Made in England
(XAX.873) 33⅓

ANG. 35329

2

BEETHOVEN

SYMPHONY NO. 5 IN C MINOR, OP. 67

(1)—(a) Third Movement: Allegro
(b) Fourth Movement: Allegro—Presto

(2)—OVERTURE "CONSECRATION OF THE HOUSE", Op. 124
("Die Weihe des Hauses")

THE PHILHARMONIA ORCHESTRA
conducted by
OTTO KLEMPERER

Electric & Musical Industries (U.S.) Ltd

eurotracks, inc. P.O. Box 21338, Washington, DC. 20009-1338 Phone (202) 234-1665 Fax (202) 234-1656

eurotracks®

remix service

issue four(4)

DISC ONE

SIDE A

Track #1

"Baby, Baby"
-Corona
(6:48) **BPM** 134
(Courtesy of
Elektra Records)
Intro 32/32
Break 32
Outro 32/32
End - Cold

Track #2

"Fly Through..."
-2 Bros. on the 4th Floor
(5:59) **BPM** 135
(Courtesy of
ZYX Records)
Intro 32/32
Break 32/32
Outro 32/32
End - Cold

for promotional use only!

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remix service

issue four(4)

DISC ONE

SIDE B

Track #3

"Keep On Trying"
-Twentyfour-7
(6:31) **BPM** 141
(Courtesy of
ZYX Records)
Intro 32/32
Break 32
Outro 32/32
End - Cold

Track #4

"Got To Love"
-Double You
(7:01) **BPM** 134
(Courtesy of
ZYX Records)
Intro 32
Break 32
Outro 32
End - Cold

for promotional use only!

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eurotracks®

remix service

issue four(4)

DISC TWO

SIDE C

Track #5

"Sweet Dreams"
-D.J. Scott
(5:59) **BPM** 136
(Courtesy of
ZYX Records)
Intro 32
Break 32
Outro 32
End - Cold

Track #6

"Got To Move"
-L.A. Style
(6:13) **BPM** 137
(Courtesy of
B.M.G. Records)
Intro 32
Break 32
Outro 32
End - Cold

for promotional use only!

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eurotracks®

remix service

issue four(4)

DISC TWO

SIDE D

Track #7

"That Whitney Song"

-P.C.P.

(6:26) **BPM** 131

(Courtesy of
ZYX Records)

Intro 32

Break 32

Outro 32

End - Cold

Track #8

"Rhythm Of The Night"

-Corona

(7:19) **BPM** 134 to 140

(Courtesy of
Elektra Records)

Intro 32

Break 32

Outro 32

End - Cold

for promotional use only!

RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LM
1964
(F2RP-9132)

SIDE 1
RED SEAL

Beethoven

SONATA No. 17, IN D MINOR, Op. 31, No. 2
('Tempest')

Band 1—First Movement: Largo, Allegro

Band 2—Second Movement: Adagio

Band 3—Third Movement: Allegretto

Solomon, *Pianist*
(Recorded in England)

LONG 33⅓ PLAY

TRADE MARKS REG. U.S. PAT. OFF. MARCAS REGISTRADAS

RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LM
1964
(F2RP-9133)

SIDE 2
RED SEAL

Beethoven

SONATA No. 23, IN F MINOR, Op. 57

("Appassionata")

Band 1—First Movement: Allegro assai

Band 2—Second Movement: Andante con moto
Third Movement: Allegro ma non troppo

Solomon, Pianist
(Recorded in England)

LONG 33⅓ PLAY

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RADIO CORPORATION OF AMERICA, CAMDEN, N.J., U.S.A.

MADE IN U.S.A.


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ROBBINS
DJ ERIC PRESENTS
76869-72040-1A
STEREO
SIDE ONE
33 1/3 RPM
7 68697 20401 8
WE ARE LOVE
1. Gridlock Mix 4:47
2. Radio Edit 3:39
(N. Steedman-A. Ford-C. Drysdale-D. Hall-J. Oates-K. Hedge)
PRODUCED, ARRANGED AND MIXED BY N. STEEDMAN, A. FORD, AND C. DRYSDALE
Track 1: Remixed by N. Steedman and A. Ford for Gridlock Productions
Track 2: Edited by James Donaldson and Mark Ovenden
distinctive
℗ Distinct'ive
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ROBBINS

DJ ERIC PRESENTS



76869-72040-1B
STEREO
SIDE TWO
33 1/3 RPM

WE ARE LOVE

1. Original Mix 6:00
2. FunkForce Faithful Mix 5:10

(N. Steedman-A. Ford-C. Drysdale-D. Hall-J. Oates-K. Hedge)

PRODUCED, ARRANGED AND MIXED BY N. STEEDMAN, A. FORD, AND C. DRYSDALE

Track 2: Reconstructed and remixed by Matthew and Leon Roberts
for Bottom Dollar Productions/Diesel Productions

℗ Distinct'ive
Licensed from Distinct'ive (U.K.)

dj eric presents

76869-72040-1

we are love

1971

sports highlights

fclp3061 side a

Narrated by
Marty Glickman

fleetwood
recording co., inc
321 revere st., revere, mass 02151

1971

sports highlights

fclp3061 side b

Narrated by
Marty Glickman

recording co., inc.,
321 revere st., revere, mass. 02151.

Pretty Poison



Euphoric Reality

8:32

Produced By
Funk Dungeon
svengali promo

SR97061X

(Starling,Cooler,Corea,Tronco)
Genetic Music, BCA Music, Troncosongs ASCAP

Pretty Poison



SR97061Y

Let Freedom Ring

Vinyl Assassins Club Mix 7:55
*Xtended Radio Mix 6:25
svengali promo

(Starling,Cooler,Corea,Tronco)
Genetic Music, BCA Music, Troncosongs ASCAP
Produced By Whey Cooler / Remixed By Vinyl Assassins
Recorded at Funk Dungeon in Pure City
Thanks Yvelissa,MacGyver,John Hollander,Plastic Eaters
The Polygon
Unauthorized Duplication Prohibited
℗©1997


First World
PROMOTIONS
℗ - 1986
© - 1986
FIRST WORLD
2940 A
45 RPM
Produced by:
Tony Lawrence
Published by:
1st WORLD MUSIC
PART TIME LOVER
HORACE MARTIN
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DIST. BY 1st WORLD RECORDS, 5401 BERKS ST. PHILA. PA. 19131 (215)477-1988


First World
PROMOTIONS
FIRST WORLD
2940 B
45 RPM
℗ - 1986
© - 1986
Produced by:
Tony Lawrence
Published by:
1st WORLD MUSIC
PHILADELPHIA (DUB)
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SIDE/FACE 1

FCM 006

Eritage
La Ronde des Voyageurs

1. La turlutte à Celina (trad. arr. Eritage) 1:23
2. La Bonne Rivière (R. Ouellet) 2:12
3. M'en Revenant de Bordeaux (trad. arr. Eritage) 2:02
4. Montmarquetterie (trad. arr. Eritage) 3:08
5. Le Roi a fait Battre Tombour (trad. arr. Y. Brault/Eritage) 4:38
6. La Gigue du Grande Slaque (trad. arr. Eritage) 1:58
7. Irish Medley (trad. arr. Eritage) 3:21

Produced by/Réalisé par Stan Rogers

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FOGARTY'S COVE
MUSIC



SIDE/FACE 2 **FCM 006**

Eritage
La Ronde des Voyageurs

1. Mon Compère (trad. arr. Eritage) 2:28
2. Le 18 de Mai/Ballade pour deux coeurs en fête (M. Benoit, arr. M. Benoit/V. Ouellet) 3:05
3. La Ronde des Voyageurs (trad. arr. Eritage) 3:31
4. La Plainte du Coureur des Bois/Chant du Foulon (trad. arr. Eritage) 2:55
5. American Cake Walk (trad. arr. Eritage) 3:05
6. Les Vaisseaux Mirages (Paroles/Lyrics: R. Philippe. Musique/Music R. Philippe/Y. Brault. Arr: Y. Brault/Eritage) 3:12

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WT004

THE BEAU'S RETREAT
WILD THYME

SIDE A MCPS  ℗ 1985

stereo

1. Lord Anson Forever 2.09
2. The Beau's Retreat 2.38
3. The Miser's Jewel 2.25
4. The Balloon 3.10
5. Top and Bottom 3.59
6. Westmorland 4.10

Duration - 18.31

All arrangements copyright "Wild Thyme"

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WT004

THE BEAU'S RETREAT
WILD THYME

SIDE B MCPS

℗ 1985

stereo

1. St. Andrew's Assembly 2.05
2. The Pilgrim 3.09
3. The Coney Walk 5.20
4. Doll Tear Sheets Rant 3.10
5. The Anna Maria 1.46
6. Burghees Hole 1.48 + 1.42 3.34

Duration - 19.04

All arrangements copyright "Wild Thyme"

© JAN '85


Capitol
A Gift Of Love
Betsy Chapman
1. Wednesday's Child (Betsy Chapman) BMI 3:56
2. Until It's Time For You To Go BMI 2:26
(Buffy Sainte-Marie)
ST-260
(ST 1-260)
Stereo
Side 1
3. Past And Present (Erik Satie-Gymnopedie No. 3)
(Lyrics by Elaine Simone) BMI 1:47
4. Nature Boy (eden ahbez) ASCAP 3:09
5. A Lonely Place ASCAP 2:15
(Heaven With A Gun—M.G.M.)
(Paul Francis Webster-Johnny Mandel)
6. He Is With You BMI 2:22
(Betsy Chapman)
Music Arranged and
Conducted by Jimmy Bond
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
Capitol ® Marca Reg. • U.S. Pat. No. 2,631,859


Capitol
A Gift Of Love
Betsy Chapman
1. The River (Erik Satie-Gymnopedie No. 1) BMI 2:27
(Lyrics by Elaine Simone)
ST-260
(ST 2-260)
Stereo
Side 2
2. Children Are Crying Aloud BMI 3:06
(Buzz Clifford)
3. The Sound Of Real BMI 3:31
(Betsy Chapman)
4. The First Time BMI 2:43
(Ewan MacColl)
5. The Kindergarten Song BMI 2:52
(Elaine Simone-Jimmy Bond)
Music Arranged and
Conducted by Jimmy Bond
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
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WILL DAILEY
NATIONAL THROAT
SIDE A
SIDE A SPONSORED BY MIKE O'MALLEY


SIDE B SPONSORED BY AGD & TJD
WILL DAILEY
NATIONAL THROAT
SIDE B

Ellis and Lynch

With All My Heart

SIDE 1 STEREO (R9-1975)

℗ 1975 RAVEN MUSIC
ALL CLEARANCES: BMI

RAVEN MUSIC

1. YOU KNEW ME BEFORE I WAS BORN 3:30
   PS 139 (ELLIS/LYNCH)
2. SONG OF WATCHFULNESS (ELLIS) 2:00
3. WITH ALL MY HEART (ELLIS) 3:00
4. ACCORDING TO MATTHEW (ELLIS) 3:30
5. PSALM 51 (LYNCH) 3:10
6. LIVING WATER (LYNCH) 1:15
7. ACCLAMATIONS / HOLY (LYNCH) 2:15
8. MY SOUL IS THIRSTING 1:45
   PS 63 (ELLIS)
9. JESUS REMEMBER ME (ELLIS) 1:15

Ra-O Records

Ellis and Lynch

With All My Heart

SIDE 2 STEREO (R9-1975)

℗1975 RAVEN MUSIC
ALL CLEARANCES: BMI

RAVEN MUSIC

1. EXULTET (ELLIS) 8:15
2. COME ALL YOU PEOPLE (LYNCH) 3:15
3. THE LORD HAS DONE GREAT THINGS 3:00
   PS 126 (LYNCH)
4. LORD SEND OUT YOUR SPIRIT 2:30
   PS 104 (ELLIS/LYNCH)
5. CRY OUT TO GOD WITH JOY 2:15
   PS 66 (ELLIS)
6. PRAISE GOD (MARTELL/LYNCH) 2:15

Ra-O Records



SYNERGY RECORDS

Troia & Grier

GUT REACTION

SIDE ONE

STEREO
33 1/3 RPM

SR 1202 A
Synergy Music

1. You're All Talk (3:10)
   Lenore Troia
2. I Don't Wanna Know (4:15)
   Lenore Troia
3. Let's Start It Over (4:25)
   Lenore Troia
4. All The Lonely Night (5:05)
   Lenore Troia

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SYNERGY RECORDS

Troia & Grier

GUT REACTION

SIDE TWO

STEREO
33 1/3 RPM

SR 1202 B
Synergy Music

1. The Arena (3:55)
   Lenore Troia
2. Guilt Trip (3:47)
   Lenore Triola
3. Plastic Lady (4:15)
   Lenore Troia
4. You're Gonna Run The Show (4:06)
   Lenore Troia
5. We'll Think of Something (3:53)
   Lenore Troia & Cathy Grier

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COLUMBIA
DEMONSTRATION
NOT FOR SALE
GREAT JAZZ
AND JAZZ GREATS
SAMPLER
1. MILES DAVIS - CODE M.D. 5:56
Taken from the Lp "Decoy" FC 38991
AS 1891
XSM 169710
SIDE 1
℗1983, 1984 CBS Inc.
2. RAMSEY LEWIS and NANCY WILSON
THE TWO OF US 4:31
Taken from the Lp "The Two Of Us" FC 39326
3. WYNTON MARSALIS - THINK OF ONE 5:30
Taken from the Lp "Think Of One" FC 38641
4. WEATHER REPORT - CAN IT BE DONE 3:59
Taken from the Lp "Domino Theory" FC 39147
5. HERBIE HANCOCK - TFS 5:15
Taken from the Lp "Future
Shock" FC 38814
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COLUMBIA
DEMONSTRATION
NOT FOR SALE
GREAT JAZZ
AND JAZZ GREATS
SAMPLER
1. RODNEY FRANKLIN - MARATHON 5:28
Taken from the Lp "Marathon" FC 38953
AS 1891
XSM 169711
SIDE 2
℗1983, 1984 CBS Inc.
2. STEVE SMITH - THE ADVENTURES OF HECTOR AND JOSE 7:27
Taken from the Lp "Orion" FC 39375
3. KENT JORDAN - LOOKING THROUGH THE WINDOWS
5:20 Taken from the Lp "No Question About It" FC 39325
4. BRANFORD MARSALIS - SOLSTICE 8:57
Taken from the Lp "Scenes In The City" FC 38951
5. PAQUITO D'RIVERA - HAVANA/NEW YORK
8:30 Taken from the Lp "Live At Keystone Korner" FC 38899
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AL8-8193
(AL8-8193-SA)
CRC

SIDE 1
33⅓ RPM

BEST OF
THE ALAN PARSONS PROJECT

1. I WOULDN'T WANT TO BE LIKE YOU* 3:08
2. EYE IN THE SKY** 4:29
3. GAMES PEOPLE PLAY*** 4:14
4. TIME*** 4:57
5. PYRAMANIA**** 2:40
6. YOU DON'T BELIEVE+ 4:23

PRODUCED AND ENGINEERED BY ALAN PARSONS
ALL SONGS WRITTEN BY ERIC WOOLFSON AND ALAN PARSONS
ARRANGED BY ANDREW POWELL EXCEPT +

*℗ 1977 Arista Records, Inc. **℗ 1982 Arista Records, Inc.
***℗ 1980 Arista Records, Inc.
****℗ 1978 Arista Records, Inc.
+℗ 1983 Arista Records, Inc.

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019



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AL8-8193
(AL8-8193-SB)
CRC

SIDE 2
33⅓ RPM

BEST OF
THE ALAN PARSONS PROJECT

1. LUCIFER**** 4:05
2. PSYCHOBABBLE** 4:48
3. DAMMED IF I DO***** 3:30
4. DON'T LET IT SHOW* 3:28
5. CAN'T TAKE IT WITH YOU**** 4:40
6. OLD AND WISE** 4:04

PRODUCED AND ENGINEERED BY ALAN PARSONS
ALL SONGS WRITTEN BY ERIC WOOLFSON AND ALAN PARSONS
ARRANGED BY ANDREW POWELL

*℗ 1977 Arista Records, Inc.
**℗ 1982 Arista Records, Inc.
****℗ 1978 Arista Records, Inc.
*****℗ 1979 Arista Records, Inc.

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019

B.SMILEY,
SIMO & TECHTURE

A: MR SHINE AA1: PIGS 4 DINNA
AA2: RUSTED



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SLVN003
SIDE AA



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Produced by: GODELL MUSIC CO. 1543 S. W. 8th St. - Miami, Fla.

℗ 1977

COMPAS

331135

VUELVE LA PARRANDA

CON RECUERDOS DEL CARIBE

TOBY MUÑOZ Y DORA GRACIELA

LP–528
STEREO

LADO A
33 1/3 RPM

1–PANAMA TIERRA MIA/2–YENYERE CUMAE/3–EL BOMBON DE ELENA/4–CACHITA/5–QUIERO UN SOMBRERO/6–CA... – NANDO SE VA/7–MAMA INES/8–VAQUINI VAQUINI VA/ 9–CATAPLUM/10–EL BIMBIN/11–QUE SAPO MAS PORFIAO/12–VENERACION/13–EL CAIMAN/ 14–LA MUCURA/15–LA OLA MARINA/16–YO NO TUMBO CAÑA/17–MAGDALENA/18–MAMA QUIERO/19–NAGUE/20–PARA VIGO/ 21–CARNAVAL DE ORIENTE/

Produced by: GODELL MUSIC CO. - 1543 S. W. 8th St. - Miami, Fla. 33135

COMPAS

℗ 1977

VUELVE LA PARRANDA

CON RECUERDOS DEL CARIBE

TOBY MUÑOZ Y DORA GRACIELA

LP–528
STEREO

LADO B
33 1/3RPM

1–TE VI PASAR
2–NO TE IMPORTE SABER
3–VEN MI CORAZON TE LLAMA
4–NO VALE LA PENA
5–OLVIDAME
6–CUANDO VUELVAS


Mercury
Mercury
JUNIOR
33⅓ RPM
STEREO
SIDE A
886 037-1
2-58665
OH LOUISE (CLUB VERSION) — 6:56
(Junior/Smith)
Producer: Junior
Mastered by José Rodriguez at Sterling Sound, NYC
Original version from the Mercury album 422-828 001-1 M-1
"ACQUIRED TASTE"
Junior Music Ltd., EMI Music Publ. Ltd. (PRS)
(Admin. by Colgems-EMI Music Inc.) and MCA Music Ltd.
(Admin. by MCA, a division of MCA, Inc. (ASCAP))
℗1985 London Records Limited
53MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019.


mercury
mercury
33⅓ RPM
STEREO
SIDE B
886 037-1
2-58667
2-58665
DO YOU REALLY WANT MY LOVE — 5:40
(Junior Nightingale)
Junior Music Ltd., EMI Music Publ Ltd. (PRS)
(Admin. by Colgems-EMI Music Inc. (ASCAP))
OH LOUISE — 3.50
(Junior Smith)
Junior Music Ltd. (PRS)
(Admin. by Colgems-EMI Music Inc. (ASCAP))
Mastered by José Rodriguez at Sterling Sound, NYC
53MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019.

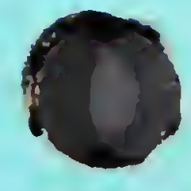
BROCKINGTON CHORALE ENSEMBLE

Recorded Live At The Refuge Bibleway
Church Of Christ

All Arrangements by Irvin Brockington

ARCTIC

A-LPM 10001A



National Dist
Jamie Guyden
Dist Corp

1. GOD KNOWS
   CHARLES BROCKINGTON P.D. 2:30
2. HE WILL HEAR YOUR EVERY CRY
   ALBERTA SCOTT Written by: Ronald Mosely 1:35
3. I'M GOING HOME
   RONALD MOSELY Written by: Ronald Mosely 3:45
4. ON MY WAY TO HEAVEN
   CHARLES BROCKINGTON P.D. 2:45

LPM 1001

ARCTIC RECORD CO., PHILA. PA.

BROCKINGTON CHORALE ENSEMBLE

ARCTIC

Recorded Live At The Refuge Bibleway
Church Of Christ

All Arrangements by Irvin Brockington

A-LPM 10001B

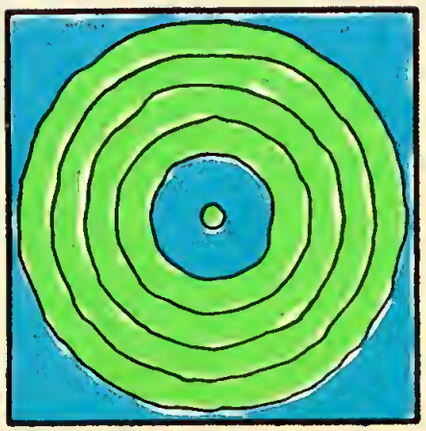
J/G

National Dist
Jamie / Guyden
Dist Corp

1. HOW I GOT OVER
   RUFUS BROWN P.D. 5:25
2. COME INTO MY HEART
   MAMIE YOUNG P.D. 3:50
3. I BELIEVE
   REV. DOUGLAS FULTON P.D. 2:55
4. MAKE UP YOUR MIND
   IRVIN BROCKINGTON P.D. 3:35

LPM 1001

ARCTIC RECORD CO., PHILA. PA.



ROUNDER

TOMMY RIDGLEY

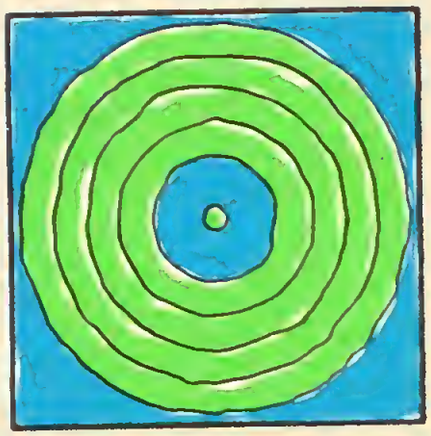
SIDE A

2079

"The New Orleans King of The Stroll"

1. DOUBLED EYED WHAMMY (T. Ridgley/Ron Pub. BMI) 2:26
2. IS IT TRUE? (Johnson-Burman-Allen/Ron Pub. BMI) 2:27
3. SHOULD I EVER LOVE AGAIN (Gates-Cockel/ATV Music BMI) 2:09
4. MY ORDINARY GIRL (J. Ruffino/Ron Pub. BMI) 2:20
5. I'VE HEARD THAT STORY BEFORE (T. Ridgley/Ron Pub. BMI) 2:17
6. HEAVENLY (Adove-Merlin-Rebennack/Ron Pub. BMI) 2:19
7. THE GIRL FROM KOOKA MONGA 2:52
(T. Ridgley/Ron Pub. BMI)

℗ 1988 ROUNDER RECORDS CORPORATION



ROUNDER

TOMMY RIDGLEY

SIDE B

2079

"The New Orleans King of The Stroll"

1. IN THE SAME OLD WAY (D. Johnson/Ron Pub. BMI) 2:37
2. THREE TIMES (C. Cornish-A. Smith/Ron Pub. BMI) 2:10
3. THE ONLY GIRL FOR ME (C. Cornish-A. Smith/Ron Pub. BMI) 2:21
4. I LOVE YOU YES I DO (S. Nix-J/Glover/J & C Pub. BMI) 2:21
5. PLEASE HURRY HOME (T. Ridgley/Ron Pub. BMI) 2:41
6. PLEASE HURRY HOME (T. Ridgley/Ron Pub. BMI) 2:27
7. ALL MY LOVE BELONGS TO YOU 2:44
(Bocage-Terry/Rated Music BMI)
8. I WANT SOME MONEY BABY 2:23
(Bocage-Terry/Rated Music BMI)

℗ 1988 ROUNDER RECORDS CORPORATION

SONOSTAR

NEW DECADE
ROBERTO ROENA

LADO A
SND-22 RR-LP

33 1/3 RPM
STEREO

1. SON PARA UN FESTIVAL (5:00)
(Pablo Milanes) Arr: Humberto Ramírez Jr.

2. ES VERDAD (5:51)
(Illán Chester) Arr: Ramón Sánchez

3.PARA MI ESAS COSAS (3:00)
(Humberto Ramírez Jr.) Arr: Humberto Ramírez

4. DEJALA QUE SE VAYA (5:31)
(Adalberto Alvarez) Arr: Ramón Sánchez

Productor Ejecutivo:
Jorge Richy Miranda

Distribuidora en R.P. Rafael Viera • Calle Cerva 632, Santurce, PR 00907 • 809-724-4177

SONOSTAR

NEW DECADE
ROBERTO ROENA

LADO B
SND-22 RR-LP



33 1/3 RPM
STEREO

1. TESTAMENTO DE UN SONERO (7:58)
(D.R.) Arr: Tito Rivera

2. QUE BONITO ES VIVIR (4:14)
(D.R.) Arr: Tito Rivera

3. TU Y MI MUSICA (4:53)
(Nal Santos.) Arr: Julito Alvarado

Productor Ejecutivo:
Jorge Richy Miranda

Distribuidora en R.P. Rafael Viera • Calle Cerva 632, Santurce, PR 00907 • 809-724-4177



Side A Mono AXM2-5502-1-A
Record 1

Willie Bryant, Jimmie Lunceford and Their Orchestras

Willie Bryant and His Orchestra

1 Throwin' Stones at the Sun
2 It's Over Because We're Through
3 A Viper's Moan
4 Chimes at the Meeting
5 Rigamarole 6 Long About Midnight
7 The Sheik
8 Jerry the Junker

℗ 1975 RCA RECORDS

RCA

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BLUEBIRD
Electrically
PHONOGRAPH
Recorded
RECORDS
Side B Mono
Record 1
AXM2-5502-1-B
Willie Bryant, Jimmie Lunceford and
Their Orchestras
Willie Bryant and His Orchestra
1 The Voice of Old Man River
2 If Love Makes You Give Up Steak and Potatoes
Then I Don't Want Love
3 Long Gone (From Bowling Green) 4 Liza
5 Is It True What They Say About Dixie?
6 All My Life
7 The Right Somebody to Love
8 The Glory of Love
℗ 1975 RCA RECORDS
RCA
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BLUEBIRD
Electrically
PHONOGRAPH
Recorded
RECORDS
Side C Mono
Record 2
AXM2-5502-2-C
Willie Bryant, Jimmie Lunceford and
Their Orchestras
1-6. Willie Bryant and His Orchestra
7,8. Jimmie Lunceford and His Orchestra
1 Ride, Red, Ride
2 Moonrise on the Lowlands
3 Mary Had a Little Lamb
4 I Like Bananas
(Because They Have No Bones)
5 Cross Patch 6 I'm Grateful to You
7 In Dat Mornin' 8 Sweet Rhythm
℗ 1975 RCA RECORDS
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RCA


BLUEBIRD
Electrically
PHONOGRAPH
Recorded
RECORDS
Side D Mono
Record 2
AXM2-5502-2-D
Willie Bryant, Jimmie Lunceford and
Their Orchestras
Jimmie Lunceford and His Orchestra
1 White Heat 2 Jazznocracy
3 Chillun Get Up 4 Leaving Me
5 Swingin' Uptown
6 Breakfast Ball
7 Here Goes (A Fool)
8 Remember When
℗ 1975 RCA RECORDS
TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) RCA CORPORATION • PRINTED IN U.S.A.
RCA



DALE SHELNUT

Side 1
SLP-4317

Compatible
Stereo

"THAT'S RIGHT"

1. IT WON'T BE LONG
2. IT IS NO SECRET
3. YOU'RE THE ONLY IIBLE
4. I BELIEVE IN A HILL CALLED MT. CALVARY
5. GAMES PEOPLE PLAY

Custom Recorded at Sumar Records, Nashvie, Tennessee



DALE SHELNUT

Side 2
SLP-4317

Compatible
Stereo

"THAT'S RIGHT"

1. THANK GOD, I AM FREE
2. DEPART FROM ME
3. LIFE'S RAILWAY TO HEAVEN
4. O, HAPPY DAY
5. PRECIOUS MEMORIES

Custom Recorded at Sumar Records, Nashville, Tennessee


VANGUARD
RECORDINGS FOR THE CONNOISSEUR
TCHAIKOWSKY
THE NUTCRACKER BALLET, OP. 71 - Complete
(Casse-Noisette)
SRV-123-A
M8OP-9725
Side One
Vanguard Quality Control
OVERTURE
Act One, First Scene (Beginning)
1. Decoration and Lighting of the Christmas Tree
2. March
3. Galop of the Children and Dance of the Parents
4. Arrival of Drosselmeyer, and Presentation of Gifts
5. Breaking of the Nutcracker - Marie's Sorrow
- Grandfather's Dance
Utah Symphony Orchestra
Maurice Abravanel, conductor
Recorded in U.S.A.
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VANGUARD
RECORDINGS FOR THE CONNOISSEUR
TCHAIKOWSKY
THE NUTCRACKER BALLET, OP. 71 - Complete
(Casse-Noisette)
SRV-123-B
M8OP-9726
Side Four
Vanguard Quality Control
Act Two (End)
13. Waltz of the Flowers
14. Pas de Deux and Two Variations
a. Andante maestoso
b. Variation One - Tarantella
b. Variation Two - Dance of the Sugarplum Fairy
d. Coda
15. Finale
a. Grand Closing Waltz
b. Apotheosis
Utah Symphony Orchestra
Maurice Abravanel, conductor
Recorded in U.S.A.
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VANGUARD
RECORDINGS FOR THE CONNOISSEUR
TCHAIKOWSKY
THE NUTCRACKER BALLET, OP. 71 - Complete
(Casse-Noisette)
SRV-124-A
M8OP-9727
Side Two
Vanguard Quality Control
Act One, First Scene (End)
6. Departure of Guests - Sleep Music - Toys Come to Life
7. Battle of Mice and Toys - Marie Defeats the King of Mice - Nutcracker Becomes a Prince
Act One, Second Scene
8. Marie and the Prince in the Pine Forest and Snow
9. Waltz of the Snowflakes
Utah Symphony Orchestra
University of Utah Chorus
Maurice Abravanel, conductor
Recorded in U.S.A.
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VANGUARD

RECORDINGS FOR THE CONNOISSEUR

TCHAIKOWSKY

THE NUTCRACKER BALLET, OP. 71 - Complete

(Casse-Noisette)

SRV-124-B

M8OP-9728

Side Three

Vanguard Quality Control

Act Two (Beginning)

10. **Kingdom of Sweets - Court of the Sugarplum Fairy**
11. **River of Rosewater - The Pages - The Prince Recounts His Adventures**
12. **Divertissement**
    - a. **Chocolate** (Spanish Dance)
    - b. **Coffee** (Arabian Dance)
    - c. **Tea** (Chinese Dance)
    - d. **Trepak** (Russian Dance)
    - e. **Dance of the Mirlitons** (Toy Flutes)
    - f. **Mother Gigogne and the Tumblers**

Utah Symphony Orchestra
Maurice Abravanel, conductor

Recorded in U.S.A.
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CAMEO®

SUNNY'S GALLERY OF FOLK BALLADS

BY SUNNY SCHWARTZ

Side 1
C-1030-A

1. **THE CUCKOO Time: 2:34**
   (Sunny Schwartz) Sam Fox Publ.-BMI
2. **TWO BROTHERS Time: 3:11**
   (Irving Gordon) Shapiro Bernstein-ASCAP
3. **BABY, LIE EASY Time: 3:09**
   (Sunny Schwartz) Sam Fox Publ.-BMI
4. **EVERY NIGHT Time: 3:42**
   (Sunny Schwartz) Sam Fox Publ.-BMI
5. **LITTLE BROWN DOG Time: 2:12**
   (Sunny Schwartz) Sam Fox Publ.-BMI
6. **WHERE DOES IT LEAD Time: 2:04**
   (Gwen Davis) Nina Music-BMI

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CAMEO®

SUNNY'S GALLERY OF FOLK BALLADS

BY SUNNY SCHWARTZ

Side 2

C-1030-B

1. **MAID OF CONSTANT SORROW** Time: 2:45
   (Sunny Schwartz) Sam Fox Publ.-BMI
2. **THE WATER IS WIDE** Time: 3:48
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI
3. **DIRTY OLD TOWN** Time: 2:54
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI
4. **MADAME JEANETTE** Time: 2:20
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI
5. **FLOWERS OF PEACE** Time: 4:06
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI
6. **FERNARIO** Time: 2:45
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI

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epic
PARIS RED
33 1/3 RPM
STEREO
℗ 1991 Sony Music Entertainment (Germany) GmbH
AED 74157
XSS 74157A
1. GOOD FRIEND (Heavy Club Mix) 6:54
2. GOOD FRIEND (Instrumental) 6:55
T. Fenslau—N. Katzmann—Produced by Culture Beat
Publishers: Neue Welt Musikverlag/Edition Get Into Magic (admin. by W B Music Corp.) (GEMA)/(ASCAP)
DEMONSTRATION
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epic
PARIS RED
33 1/3 RPM
STEREO
℗ 1991 Sony Music Entertainment (Germany) GmbH
AED 74157
XSS 74157B
1. GOOD FRIEND (Commercial Club Mix)* 6:36
2. GOOD FRIEND (Fly Away 5 A.M. Mix) 2:13
3. GOOD FRIEND (Dance Radio Edit) 4:17
4. GOOD FRIEND (Acapella) :51
T. Fenslau—N. Katzmann—Produced by Culture Beat
*Music Production and mix by Marc Cassandra
Publishers: Neue Welt Musikverlag/Edition Get Into Magic (admin. by W B Music Corp.) (GEMA)/(ASCAP)
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Deutsche Grammophon Gesellschaft
STEREO
D. P.
SLPM
ST 33
138 638 A
Wolfgang Amadeus Mozart
Quintett Es-dur KV 452
für Klavier, Oboe, Klarinette, Horn und Fagott
1. Satz: Largo - Allegro moderato
2. Satz: Larghetto
3. Satz: Rondo: Allegretto
Friedrich Gulda, Klavier
und die
Bläservereinigung der
Wiener Philharmoniker
ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN, ÜBERSPIELUNG, ÖFFENTLICHE AUFFÜHRUNG UND RUNDFUNKSENDUNG VERBOTEN


ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN. ÜBERSPIELUNG, ÖFFENTLICHE AUFFÜHRUNG UND RUNDFUNKSENDUNG VERBOTEN
Deutsche Grammophon Gesellschaft
STEREO
D. P.
SLPM
ST 33
138 638 B
Ludwig van Beethoven
Quintett Es-dur op. 16
für Klavier, Oboe, Klarinette, Horn
und Fagott
1. Satz: Grave - Allegro, ma non troppo
2. Satz: Andante cantabile
3. Satz: Rondo: Allegro, ma non troppo
Friedrich Gulda, Klavier
und die
Bläservereinigung der
Wiener Philharmoniker

STRAND™

JACKIE JOCKO
COAST TO COAST

SIDE 1

SL 1023
(KLP 10,155)
Produced By
Marty Wilson

33 1/3
RPM

JACKIE JOCKO

THIS COULD BE THE START OF SOMETHING BIG
I'M IN LOVE
THERE WILL NEVER BE ANOTHER YOU
AT LONG LAST LOVE
I LIKE THE LIKES OF YOU
LOVER COME BACK TO ME

Original Recording, New York, N. Y. • A Division of Consolidated Frybrook Industries, Ltd. • Made in U.S.A.


STRAND TM.
JACKIE JOCKO
COAST TO COAST
SIDE 2
SL 1023
(KLP 10,156)
Produced By
Marty Wilson
33 1/3
RPM
JACKIE JOCKO
WHAT MORE CAN I DO
FACE THE MUSIC
SOON
BE CAREFUL ITS MY HEART
YOU DO SOMETHING TO ME
THAT'S ALL
Strand Records, New York, N. Y. - A Division of Consolidated Frybrook Industries, Ltd. - Made in U.S.A.

ROCK GEMS

33 1/3 RPM
STEREO
SIDE 1
26

SA 048
2-56464
82 NP 5984
PROMOTIONAL COPY
NOT FOR SALE

1. MIRROR MIRROR (LOOK INTO MY EYES) - DEF LEPPARD 4:09
(Clark/Elliott) Zomba Enterprises, Inc. (BMI)
Produced by Robert John "Mutt" Lange
℗ 1981 Phonogram Ltd.

2. GOOD GIRLS TURNING BAD - THE JOHNNY VAN ZANT BAND 3:30
(J. Van Zant/R. Gay/L. Steele/D. Van Zant)
Ready Or Not Music, Inc./Rocknocker Music Co. (ASCAP)
Produced by The Johnny Van Zant Band,
Gregory M. Quesnel and Al Kooper
℗ 1982 PolyGram Records, Inc.

ROCK GEMS

33 1/3 RPM
STEREO
SIDE 2

26

SA 048
2-56918
2-56894
PROMOTIONAL COPY
NOT FOR SALE

1. PRISONER - URIAH HEEP 4:32
(D.B. Cooper/J. Lance/T. Riparetti)
WB Music Corp. (ASCAP)/Warner-Tamerlane Music Corp. (BMI)
Produced by Ashley Howe
℗ 1982 PolyGram Records, Inc.

2. STAND UP - CONEY HATCH 3:29
(Curran/Dixon/Shelski/Ketchum)
Mark-Cain Music (ASCAP)/Brandy Pub. (BMI)
Produced by Kim Mitchell
℗ 1982 PolyGram Records, Inc.

ROCK GEMS

FEATURING:

DEF LEPPARD
Mirror, Mirror

THE JOHNNY VAN-ZANT BAND
Good Girls Turning Bad

URIAH HEEP
Prisoner

CONEY HATCH
Stand Up

SA 048

Barnet Preacher Henry

Rattlesnake



A

940206

special T&T carnival edition

written by Barnet Henry

published by kmp music / ice music ltd. (prs)

produced by kenny philips

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ICE


Barnet
Preacher
Henry
1 Jump Up
And Wave
2 Jump Up
And "Wave
Techno Mix"
Written by Barnet Henry
Published by Kmp Music / Ice Music Ltd. (PRS)
Produced by Kenny Phillips
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A
940206
Special T&T Carnival Edition

CB016

CLUBBANGAZ MUSIC

CLUBBANGAZ WORLDWIDE 5

SIDE A



1. **FERGILISHOUS** - Fergie (V.Smoove & Serg Sniper Remix)
2. **TELL ME** - Diddy (V.Smoove & Serg Sniper Remix)
3. **ICE BOX** - Omarion (DJ C-Lo Remix)

Clubbangaz Worldwide DJ's contact info: info@clubbangaz.com
1 & 2. Produced by: V.Smoove & Serg Sniper - www.ClubBangaz.com - Info@Clubbangaz.com
3. Produced by: DJ C-Lo - MySpace.com/DJCLO456

CLUBBANGAZ MUSIC
PO BOX 286387 NY, NY 10128
CLUBBANGAZ.COM

CB016

CLUBBANGAZ MUSIC

CLUBBANGAZ WORLDWIDE 5

SIDE B



1. **MY LOVE** - Justin Timberlake (Benja Styles Reggae Remix)
2. **UPGRADE U** - Beyonce (Benja Styles Reggae Remix)
3. **SHOWSTOPPER** - Danity Kane (Clubbangaz Remix)

Clubbangaz Worldwide DJ's contact info: info@clubbangaz.com
1 & 2. Produced by: DJ Benja Styles - Justbenja@yahoo.com - Myspace.com/BenjaStyles - BenjaStyles.com
3. Produced by: V.Smoove & Serg Sniper - www.ClubBangaz.com - Info@Clubbangaz.com

CLUBBANGAZ MUSIC
PO BOX 286387 NY, NY 10128
CLUBBANGAZ.COM

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EMI

ODEON

33 1/3

STEREO

℗ 1978
EMI Records Ltd.

ODN 1002

(YAX.5488)

1

1

MISS GINGER ROGERS

1. EMBRACEABLE YOU (Gershwin—Gershwin) Chappell & Co. Ltd. 2. I USED TO BE COLOUR BLIND* (Berlin) I. Berlin (Eng.) Mus./Chappell Ltd. 3. ISN'T THIS A LOVELY DAY (Berlin) I. Berlin (Eng.) Mus./Chappell Ltd. 4. BUT NOT FOR ME (Gershwin—Gershwin) Chappell & Co. Ltd. 5. I'LL STRING ALONG WITH YOU* (Dubin—Warren) B. Feldman & Co. Ltd. 6. THEY CAN'T TAKE THAT AWAY FROM ME (Gershwin—Gershwin) Chappell & Co. Ltd.

GINGER ROGERS

Arranged and conducted by John Mealing except * Harry South
Produced by Kenny Lynch



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33⅓

STEREO

℗ 1978
EMI Records Ltd.

ODN 1002
(YAX.5498)

2

2

MISS GINGER ROGERS

1. NIGHT AND DAY (Porter) Chappell & Co. Ltd. 2. DID YOU EVER SEE A DREAM WALKING (Gordon—Revel) Chappell & Co. Ltd. 3. THEY ALL LAUGHED* (Gershwin—Gershwin) Chappell & Co. Ltd. 4. THE GOLD DIGGER'S SONG (WE'RE IN THE MONEY) (Dubin—Warren) B. Feldman & Co. Ltd. 5. (a) A FINE ROMANCE** (Fields—Kern); (b) LET'S CALL THE WHOLE THING OFF (Gershwin—Gershwin) Chappell & Co. Ltd.; (c) I'M PUTTING ALL MY EGGS IN ONE BASKET (Berlin) I. Berlin (Eng.) Mus./Chappell Ltd.

GINGER ROGERS

Arranged and conducted by Harry South except * John Mealing, **John Hawkins. Produced by Kenny Lynch

ORIGINAL SOUND®
7120 Sunset Blvd., Hollywood 46, Calif.

STEREO
OLDIES BUT GOODIES
VOL. 3

SIDE 1
DREAMY SIDE

master
(#sor-8886)

LOVERS NEVER SAY GOODBYE - The Flamingos	2:50
YOU CHEATED - The Shields	2:31
OH WHAT A NIGHT - The Dells	2:50
FOR YOUR PRECIOUS LOVE - Jerry Butler	2:40
TWO PEOPLE IN THE WORLD - Little Anthony and the Imperials	2:32
THIS IS MY STORY - Gene & Eunice	2:20

OSR-LPS-8853
SPB 2335

WHEN LINES APPEAR TO STAND STILL RECORD IS REVOLVING AT EXACTLY 33⅓ R.P.M.

ORIGINAL SOUND®
7120 Sunset Blvd., Hollywood 46, Calif.

STEREO
OLDIES BUT GOODIES
VOL. 3

SIDE 2
ROCK SIDE

master
(#sor-8887)

COME GO WITH ME - The Dell-Vikings	2:35
DON'T YOU JUST KNOW IT - Huey (Piano) Smith	2:39
AT MY FRONT DOOR - The El Dorados	2:35
SEA CRUISE - Frankie Ford	2:44
BONGO ROCK - Preston Epps	2:00
LONG TALL SALLY - Little Richard	2:05

WHEN LINES APPEAR TO STAND STILL RECORD IS REVOLVING AT EXACTLY 33⅓ R.P.M.

OSR-LPS-8853
SPB 2336



SO TALL - SO COOL - SO THERE!
THE GUITAR OF LLOYD ELLIS

TLP 902

SIDE 1

HIGH FIDELITY

1. UNDECIDED—Shavers-Robin
2. WHEN YOUR LOVER HAS GONE
   E. A. Swan
3. TYPSY GYPSY—Lloyd Ellis
4. SONNY BOY
   DeSylva-Brown-Henderson-Jolson
5. TAKE THE "A" TRAIN
   Billy Strayhorn
6. BOGGS BLUES—Lloyd Ellis

(TLP 1004)

sill-harlewood productions, hollywood • distributed by atlantic record sales

3

TREY

SO TALL - SO COOL - SO THERE!
THE GUITAR OF LLOYD ELLIS

TLP 902

SIDE 2

HIGH FIDELITY

1. MAD HATTER—Lloyd Ellis
2. ESTRELLITA—Traditional
3. FRIENDLY—William Cyrils
4. SKIPPIN' ALONG—Lloyd Ellis
5. LOVER COME BACK TO ME
   Romberg-Hammerstein
6. PERDIDO—Tizol-Link-Drake

(TLP 1005)

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A.P. PRODUCTIONS, INC.

ANNA PIERRE

A

AP—0040

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A.P. PRODUCTIONS, INC.

ANNA PIERRE

B

AP—0040

℗ 1990

PUT SUGAR ON MY CAKE

DIST. BY: A.P. PRODUCTIONS, INC. P.O. BOX 640981 MIAMI, FL. 33164 / (305)770-0150


A & B RECORDS
Prod. & Publ. by
McLean Emanuel
& [illegible] Humphrey
Time: 7:45
A & B RECORDS
P.O. Box 971
St. John's, Antigua
Phone: 21339
OUR PLEDGE
(McLean Emanuel)
KING SHORT SHIRT
Background Chorus by Charmaine Yates,
Renna Prosper, Coldrick Forbes
Music Arranged by Frankie McIntosh
Souvenir of
ANTIGUA & BARBUDA
Independence Day, Nov. 1, 1981
Recorded at Right Track
A Monarch Production



A & B RECORDS

DISCO
122-B

Prod. & Publ. by
McLean Emanuel
& S. Humphrey

Dist. by
A & B RECORDS
P.O. Box 971
St. John's, Antigua
Phone: 21389

ANTIGUA WILL REDEEM
(McLean Emanuel)

KING SHORT SHIRT

Background Chorus by Charmaine Yates,
Renna Prosper, Coldrick Forbes

Music Arranged by Frankie McIntosh

Souvenir of
ANTIGUA & BARBUDA
Independence Day, Nov. 1, 1981

Recorded at Right Track

A Monarch Production

SCORPIO

SEVEN SAX

DEMO CATES

D-K 77-75
CAPAC 77-75
33⅓ RPM
STEREO

FIRST SIDE
Produced By:
R. LEWIS
Custom Recorded

1. I FOUND A LOVE 4:00
(Wilson Pickett - W. Schofield - R. West)
2. CRY BABY 3:58
(B. Russell - N Meade)
3. BURNING FIRE 4:30
(A. Conley - T. Dowd)
4. I'M GONNA HAVE TO TELL HER 4:38
(C. Hampton - H. Banks)

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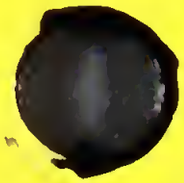
MADE IN CANADA

SCORPIO

SEVEN SAX

DEMO CATES

D-K 77-75
CAPAC 77-75
33⅓ RPM
STEREO



SECOND SIDE
Produced By:
R. LEWIS
Custom Recorded

1. SEVEN LETTER 4:25
(B. King)
2. MAKE IT WITH YOU
(D. Gates)
3. I WANNA WRITE YOU A LOVE SONG
(M. Gizadney - D. Oliver)
4. IT'S ALL RIGHT
(C. Jackson - M. Yancy)

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STEREO



CRD 1018
CRD 1018 A
℗ 1975

F. Schubert: String Quintet in C major Op.163 - D.956

1) 1st Movement: Allegro ma non troppo
2) 2nd Movement: Adagio

ALBERNI STRING QUARTET

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STEREO



CRD 1018
CRD 1018 B
℗ 1975

F. Schubert: String Quintet in C major Op.163 - D.956

1) 3rd Movement: Scherzo — Presto — Trio — Andante sostenuto

2) 4th Movement: Allegretto

ALBERNI STRING QUARTET

Public Domain

PRINTED IN ENGLAND



ORIGINAL P INTRODUCING HYPED UP WESTBOUND SOLJAZ

SIDE A





"JUMP UP IN THE AIR"

(Clinton, Ford, Giles, Stewart, Roberts, Green, Campbell, Grant, Washington, Baltimore, Johnson)

1. Jump Up in the Air (Hydraulic Pump)	Album Version	4:02
2. Jump Up in the Air (Hydraulic Pump)	TV Track	4:50

Produced by T Money G
Executive Producers: Armen Boladian and Original P

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ORIGINAL P INTRODUCING HYPED UP WESTBOUND SOLJAZ

SIDE B





"JUMP UP IN THE AIR"

(Clinton, Ford, Giles, Stewart, Roberts, Green, Campbell, Grant, Washington, Baltimore, Johnson)

1. Jump Up in the Air (Hydraulic Pump)	Westbound Remix	4:01
2. Jump Up in the Air (Hydraulic Pump)	TV Track	4:01
3. Jump Up in the Air (Hydraulic Pump)	Acapella	4:00

Produced by T Money G
Executive Producers: Armen Boladian and Original P

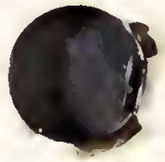
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except where noted. Release no. WBV-552001

Introducing

HYPED UP WESTBOUND SOLJAZ

ORIGINAL P INTRODUCING HYPED UP WESTBOUND SOLJAZ

SIDE C



WESTBOUND RECORDS

"NEVA GONNA TELL IT 2001"

(Clinton, Worrell, Roberts, Campbell, Grant, Green)

1. Neva Gonna Tell It 2001	Album Version	5:01
2. Neva Gonna Tell It 2001	Crazy Rave Remix	6:11

Produced by T Money G
Executive Producers: Armen Boladian and Original P

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Original P

Introducing

HYPED UP WESTBOUND SOLJAZ

ORIGINAL P INTRODUCING HYPED UP WESTBOUND SOLJAZ

SIDE D



WESTBOUND RECORDS

"ONE NATION UNDER A GROOVE 2001"

(Clinton, Morrison, Shider, Roberts, Baltimore, Campbell)

"ATOMIC DAWG 2001"

(Clinton, Shider, Spradley, Roberts, Johnson, Grant, Baltimore, Campbell)

1.	One Nation Under a Groove 2001 Album Version	3:54
2.	Atomic Dawg 2001 Album Version	3:08

Produced by T Money G

Executive Producers: Armen Boladian and Original P

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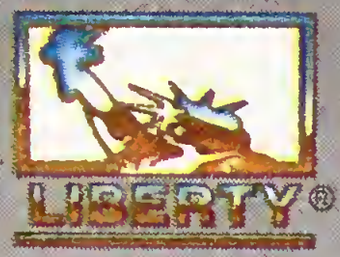
Capitol MARCA REG.

Liberty

BOB WILLS AND HIS TEXAS PLAYBOYS
For The Last Time
Produced by Tommy Allsup

Side 1
LMBL-216





℗ 1974 Liberty Records,
a division of Capitol
Records, Inc.

1. PLAYBOY THEME • 1:30
(T.A. Dorsey-B. Wills) Konawa Music BMI
2. YEARNING (Just For You) • 2:38
(B. Davis-J.A. Burke) Bourne Co. ASCAP
3. FADED LOVE • 3:15
(J. Wills-B. Wills) Hill & Range Songs, Inc. BMI
4. WHAT MAKES BOB HOLLER • 2:30
(C. Walker) Konawa Music BMI
5. STAY ALL NIGHT (Stay a Little Longer) • 3:04
(B. Wills-T. Duncan) Peer International Corp. BMI
6. GOIN' AWAY PARTY • 2:40
(C. Walker) 4 Star Music Co., Inc. BMI

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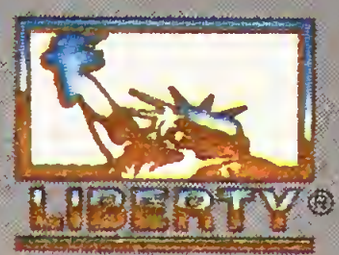
Liberty

Capitol MARCA REG.

BOB WILLS AND HIS TEXAS PLAYBOYS
For The Last Time
Produced by Tommy Allsup

Side 2
LMBL-216





© 1974 Liberty Records, a division of Capitol Records, Inc.

1. BIG BALLS IN COWTOWN • 2:40
(H. Nix) Konawa Music BMI
2. KEEPER OF MY HEART • 3:35
(B. Wills-J. Irby) Hill & Range Songs, Inc. BMI
3. TWIN GUITAR BOOGIE • 3:15
(L. McAuliffe-E. Shamblin) Elvis Presley Music/Hill & Range Songs, Inc. BMI
4. BUBBLES IN MY BEER • 2:52
(C. Walker-T. Duncan-B. Wills) Hill & Range Songs, Inc. BMI
5. BLUE BONNET LANE • 2:12
(C. Walker) Mesa Music BMI
6. WHEN YOU LEAVE AMARILLO (Turn Out The Lights) • 2:47
(C. Walker) Combine Music Corp. BMI

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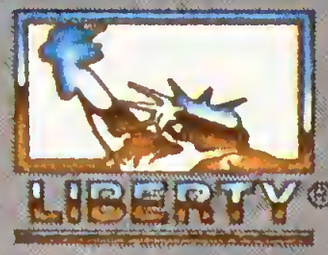
Liberty

Capitol MARCA REG.

BOB WILLS AND HIS TEXAS PLAYBOYS
For The Last Time

Produced by Tommy Allsup

Side 3
LMBL-216



℗ 1974 Liberty Records, a division of Capitol Records, Inc.

1. SAN ANTONIO ROSE • 3:07
(B. Wills) Bourne Co. ASCAP

2. I WONDER IF YOU FEEL THE WAY I DO • 2:47
(B. Wills) MCA Music, a division of MCA Inc. ASCAP

3. MY SHOES KEEP WALKING BACK TO YOU • 2:47
(B. Wills-L. Ross) Hill & Range Songs, Inc. BMI

4. MISS MOLLY • 2:17
(C. Walker) Mesa Music BMI

5. I CAN'T GO ON THIS WAY • 2:22
(F. Rose) Milene Music, Inc. ASCAP

6. THAT'S WHAT I LIKE 'BOUT THE SOUTH • 2:42
(A. Razaf) Southern Music Publ. Co., Inc. ASCAP

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Liberty

Capitol MARCA REG.

BOB WILLS AND HIS TEXAS PLAYBOYS
For The Last Time
Produced by Tommy Allsup

Side 4
LMBL-216

© 1974 Liberty Records, a division of Capitol Records, Inc.

1. SILVER LAKE BLUES • 2:45
(B. Wills) Hill & Range Songs, Inc. BMI
2. MILK COW BLUES • 4:59
(K. Arnold) MCA Music, a division of MCA Inc. ASCAP
3. COMIN' DOWN FROM DENVER • 2:47
(Arr. & Adpt. by H. Nix-B. Wills) Konawa Music BMI
4. BABY, THAT WOULD SURE GO GOOD • 3:14
(C. Walker) Combine Music Corp. BMI
5. SHE'S REALLY GONE • 2:43
(C. Haskins-H. Nix) Konawa Music BMI
6. CRIPPLED TURKEY • 1:55
(Arr. & Adpt. by H. Nix) Konawa Music BMI

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ORYON
"I WILL"

B. Club Mix
7:09

C. Dub Mix
7:35

Orange Factory Mixes

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M-G-M
M·G·M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
45 R.P.M.
K11104-A
PEACE IN THE VALLEY
(Dorsey)
BILL and DOREE POST
With Instrumental Accompaniment
M·G·M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


M-G-M
M.G.M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
45 R.P.M.
K11104-B
AN EVENING PRAYER
BILL and DOREE POST
With Instrumental Accompaniment
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
EXTENDED PLAY 45
BILLY GRAY
AND HIS
WESTERN OKIES
Singing With
Instrumental
Accompaniment
ED 2233
(S 2456)
Part 1
Side 1
1. MOONLIGHT COCKTAIL
(Lucky Roberts-Kim Gannon)
2. CURTAIN CALL
(Bob Koefer)


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECA
EXTENDED PLAY 45
BILLY GRAY
AND HIS
WESTERN OKIES
Singing With
Instrumental
Accompaniment
ED 2233
(S 2457)✤
Part 1
Side 2
1. SNOW DEER
(Percy Wenrich-Jack Mahoney)
2. TIPPIN' IN
(Bobby Smith-Marty Symes)

BENNIE HOLTSCLAW



Time 2:50
Stereo
BI-1548
(BI-G-1548A)
Warden
Music Co.
BMI
UR-986 A

Branch
International

Produced by:
Branch
International

THE BATTLE OF NEW ORLEANS

(Jimmy Driftwood)

℗ 1977 Branch International Records
Div. Branch International
P.O. Box 31819, Dallas, Texas 75231
USA

BENNIE HOLTSCLAW

Branch
International

Produced by:
Branch
International



Time 2:35
Stereo
BI-1548
(BI-G-1548B)
Tree Pub. Co.
BMI
UR-986 B

GREEN GREEN GRASS OF HOME

(S. Wooley)

℗ 1977 Branch International Records
Div. Branch International
P.O. Box 31819, Dallas, Texas 75231
USA

RCA



Produced by
Bob Ferguson
Recorded
July 16, 1974

GOLD
STANDARD
STEREO
GB-10504
GB-10504-A
Owepar
Publishing Co.,
BMI
2:21

LOVE IS LIKE A BUTTERFLY
(Dolly Parton)
DOLLY PARTON

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1974 RCA RECORDS

RCA



Produced by
Bob Ferguson
Recorded
Sept. 1, 1972

GOLD
STANDARD
STEREO
GB-10504
GB-10504-B
Owepar Pub.
Inc., BMI
2:42

SACRED MEMORIES
(Dolly Parton)
DOLLY PARTON

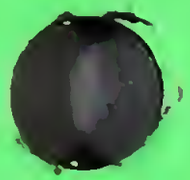
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RCA CORP.—MADE IN U.S.A. © 1974 RCA RECORDS

JESUS, MY LORD

(Allester Earl Gray) ASCAP

Solo: DOLLY RODRIGUES

STEREO
Side 1



AG-1
CLUNNDRAL

TO ORDER: Send $1.25 to

VOICE OF PENTECOST
P.O. Box 3642
San Francisco, Ca. 94119

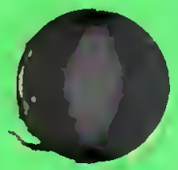
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LOVE IS JESUS

(Allester Earl Gray) ASCAP

Piano Solo: A. E. GRAY

S T E R E O
Side 2



AG-1
CLUNNDRAL

TO ORDER: Send $1.25 to

VOICE OF PENTECOST
P.O. Box 3642
San Francisco, Ca. 94119

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Pied Piper® RECORDS®

A
C & G MUSIC
ENTERPRISES COMPANY

Produced by
EDWARD GILLUM

Arranged and
Conducted by
JOHN RODBY

HO-2001-A



SIDE 1
TIME 3:10
STEREO

GLENWOOD MUSIC CO.
ASCAP

GUY CHANDLER

THEY PLAYED THE PALACE

(Ronnie Rose-James Brisson)

4253 Coldwater Canyon Avenue, Studio City, California 91604

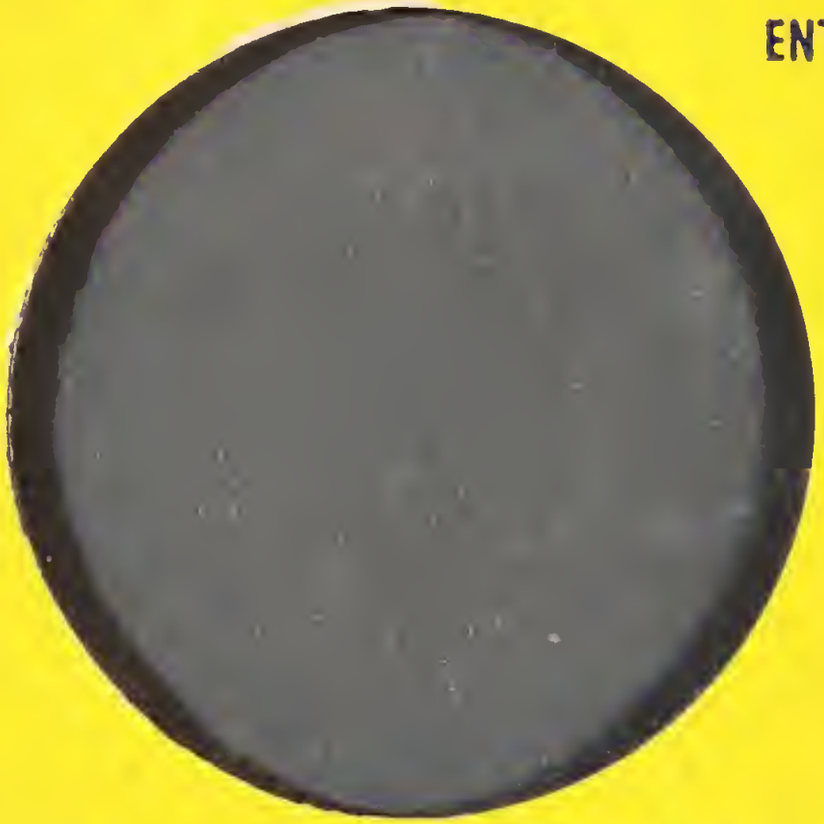
Pied Piper®
RECORDS

A
C & G MUSIC
ENTERPRISES COMPANY

Produced by
EDWARD GILLUM

Arranged and
Conducted by
JOHN RODBY

HO-2001-B



SIDE 2
TIME 2:25
STEREO

MISS NITZ MUSIC/
CHAPPELL MUSIC
ASCAP

GUY CHANDLER

THANKS TO YOU

(Bob Ecton-Steve Michaels)

4253 Coldwater Canyon Avenue, Studio City, California 91604

EMI

AQUI
PARLAMI —

(Franco Simone)

1659

1659 A

STEREO

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EMI ODEON CHILENA S.A. Casilla 186-D
Santiago (Chile)
Industria Chilena
Marca Registrada

FRANCO SIMONE

Producción:
Roberto Dané
Arreglos:
Pinuccio Pirazolli

VENTA PROHIBIDA
Promotional

℗ 1982 ARGENTINA
ZODIACO INTERNACIONAL


EMI
VENTA PROHIBIDA
promocional
VOLVER A LOS 17
(Violeta Parra)
1659
1659 B
STEREO
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para la ejecución pública y radiotelefonía.
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EMI ODEON CHILENA S.A. Casilla 196-D
Santiago (Chile)
Industria Chilena
Marca Registrada
FRANCISCO Y LINDA SIMONE
Producción:
Roberto Dané
Arreglos:
Pinuccio Pirazolli
℗ 1982 ARGENTINA
ZODIACO INTERNACIONAL


JVC
流行歌
SV-6194
(SV-6194 AD)
JASRAC
片恋い倶楽部
阿久 悠作詩 小林亜星作曲 竜崎孝路編曲
青江三奈
ビクター・オーケストラ
℗1977
MANUFACTURED BY VICTOR MUSICAL INDUSTRIES, INC. TOKYO, JAPAN.

JVC

流行歌

SV-6194
(SV-6194 B)

京　都　生　まれ

阿久　悠作詩　小林亜星作曲　竜崎孝路編曲

青　江　三　奈

ビクター・オーケストラ

℗1977

MANUFACTURED BY VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN.

Capitol RECORDS

THE MAGIC BOOK

(Greenaway-Cook)

PROMOTION RECORD

Maribus Music
BMI—3:00

NOT FOR SALE

Produced in England by George Martin

DAVID AND JONATHAN

Accompaniment directed by Reg Guest

5777
(45-X45672)

Capitol RECORDS

TIME

(Martin-Newell)

PROMOTION RECORD

Maribus Music
BMI—2:40



NOT FOR SALE

Produced in England by George Martin

DAVID AND JONATHAN

Accompaniment directed by Reg Guest

5777
(45-X45671)

Capitol RECORDS

CHICAGO

(Fred Fisher)

PROMOTION RECORD

Fred Fisher
Music Co., Inc.
ASCAP—2:00



NOT FOR SALE

Produced by:
David Cavanaugh

TONY SANDLER AND RALPH YOUNG

Musical Direction, Sid Feller

5795

(45-56316)

Capitol RECORDS

DOMINIQUE

(Soeur Sourire, O.P.-Noel Rexney)

PROMOTION RECORD

General Music
Publishing Co., Inc.
ASCAP—2:15



NOT FOR SALE

Produced by:
David Cavanaugh

TONY SANDLER AND RALPH YOUNG

Musical Direction, Sid Feller

5795

(45-56328)

I'M JUST A COUNTRY BOY

(Brooks-Barer)

47-8644

45 RPM



RCA VICTOR

Folkways Music
Pub. Inc., BMI
SWKM-2575

2:34

Producer
Chet Atkins

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

JIM EDWARD BROWN

TO BE OR NOT TO BE

(Liz Anderson)



47-8644

45 RPM

RCA VICTOR

Wilderness Music
BMI
SWKM-2318

2:30

Producer
Chet Atkins

JIM EDWARD BROWN


GA
Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
TAJ Music Co.
(ASCAP)
(45-595)
Time: 2:25
MANY'S THE TIME
(Ralph Freed - Grace Saxon)
THE GUS LEVENE SINGERS
59079


GA
Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
Spartan Music Co.
(ASCAP)
(45-596)
Time: 2:24
FAREWELL HIGH SCHOOL FAREWELL
(Ralph Freed - Grace Saxon)
THE GUS LEVENE SINGERS
59079

BLOOD ON THE SADDLE

TEX RITTER

With Music by Paul Sells



Capitol
REG. U.S. PAT. OFF.

ALBUM
EAP 1-1292
1-1292
(F1-1292)

1. BLOOD ON THE SADDLE
(Everett Cheetham)

2. BARBRA ALLEN
(Arranged by Tex Ritter)

MFD. BY CAPITOL RECORDS, INC., U.S.A. ℗ T M Capitol MARCA REG

BLOOD ON THE SADDLE

TEX RITTER

With Music by Paul Sells



ALBUM
EAP 1-1292
1-1292
(F6-1292)

1. SAMUEL HALL
(Arranged by Tex Ritter)

2. BURY ME NOT ON THE LONE PRAIRIE
(Arranged by Tex Ritter)

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.


WORLD
INTERNATIONAL
Jack Music Inc.
BMI
Produced By:
John Fisher
D J Copy
SIDE A
WI-1009-A
Time: 2:38
"MISSISSIPPI MEMORY"
(A. Reynolds/B. McDill)
BERNIE TERRELL
Dist. By Nation Wide Sound — P.O. Box 23262 — Nashville, Tenn.

WORLD INTERNATIONAL

Scorpii ASCAP
Produced By:
John Fisher
D J Copy

SIDE B
WI-1010-B
Time: 2:08

"WAS I WRONG IN LOVING YOU"

(Bernie Terrell/Billy Raines)

BERNIE TERRELL

Dist. By Nation Wide Sound — P.O. Box 23262 — Nashville, Tenn.


EPIC
RADIO
STATION
COPY
45 RPM
5-10208
JZSP 119469
3:06
Publisher:
Al Gallico
Music Corp.
(BMI)
LAURA (What's He Got That I Ain't Got)
-L. Ashley - M. Singleton-
RAY LYNN
Arr. & Cond. by Al Gorgoni
Prod. by Ted Cooper
EPIC MARCAS REG T M PRINTED IN U S A

EPIC

RADIO
STATION
COPY



45 RPM
5-10208
JZSP 110485
2:26
Publisher:
Planetary Music
Pub. Corp.
(ASCAP)

WISDOM OF A FOOL

-R. Alfred - A. Silver-

RAY LYNN

Produced by Billy Sherrill

EPIC. MARCAS REG T M PRINTED IN U S A

KISS THE HURT AWAY

(Chuck Reed-Finley Duncan)



32919

(7-123,686)

Mydov Music/
Chu-Fin Music
Inc. (BMI)
(2:42)

RONNIE DOVE

STRINGS ARRANGED BY
BILL McELHINEY

HE CRIES LIKE A BABY

(David Wilkins)



32919

(7-123,532)+

Moss Rose Publ.
Inc. (BMI)
(2:32)

RONNIE DOVE

STRINGS ARRANGED BY
BILL McELHINEY

RCA VICTOR



47-7226

DeVorzon Music

BMI

H2PW-6789

45 RPM

"NEW ORTHOPHONIC"

HIGH FIDELITY

1:51

Producer

Dick Peirce

FALSE LOVE

(Barry DeVorzon)

BARRY DE VORZON

with Don Ralke's Orch. and Cho.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR



47-7226
DeVorzon Music
BMI
H2PW-6790

2:11

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY

Producer
Peirce

RAINDROPS ON MY WINDOW
(Al Allen)

BARRY DE VORZON
with Don Ralke's Orch. and Cho.

TRADE MARKS REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

MCA RECORDS

MAD MONEY

(Shari Ulrich-Jean Roussell)

PROMOTION
COPY
NOT FOR SALE

STEREO
MCA-52130
(MCA13488)



Sloth Music -
PRO (Canada)/
Ed. Notre
Dame et Logan
(BMI/CAPAC/
ASCAP) (3:31)
(Intro: :16)

SHARI ULRICH

PRODUCED BY CLAIRE LAWRENCE FOR SLOTH PRODUCTIONS - From the MCA LP, MCA-5379, "Talk Around Town"

℗ 1982
MCA RECORDS, INC.

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MCA RECORDS

WASTED LOVE

(Ed Penney-Rob Parsons)

PROMOTION
COPY
NOT FOR SALE

STEREO
MCA-52185
(MC12784)



Milene Music, Inc. Acuff-Rose Publications, Inc. (ASCAP/ BMI) (3:07)
(Intro: :07)

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ROB PARSONS

PRODUCED BY ED PENNEY

℗ 1983
MCA RECORDS, INC.

MCA RECORDS

THE WHEEL OF LIFE

(Rob Parsons-Ed Penney-Jerry McBee)

PROMOTION COPY NOT FOR SALE

STEREO

MCA-52185
(MC13940R)



Chiplin Music Co. (ASCAP)
(2:53)
(Intro: :12)

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ROB PARSONS

PRODUCED BY ED PENNEY

℗ 1983
MCA RECORDS, INC.

Liberty

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.

★
STEREO
PROMO
Not For Sale
Produced by
Tommy West



P-B-1502
22777

LIBERTY®

3:58 (No Intro)

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I'D LOVE YOU TO WANT ME

(Lobo) Famous Music Corporation—ASCAP

THOM BRESH

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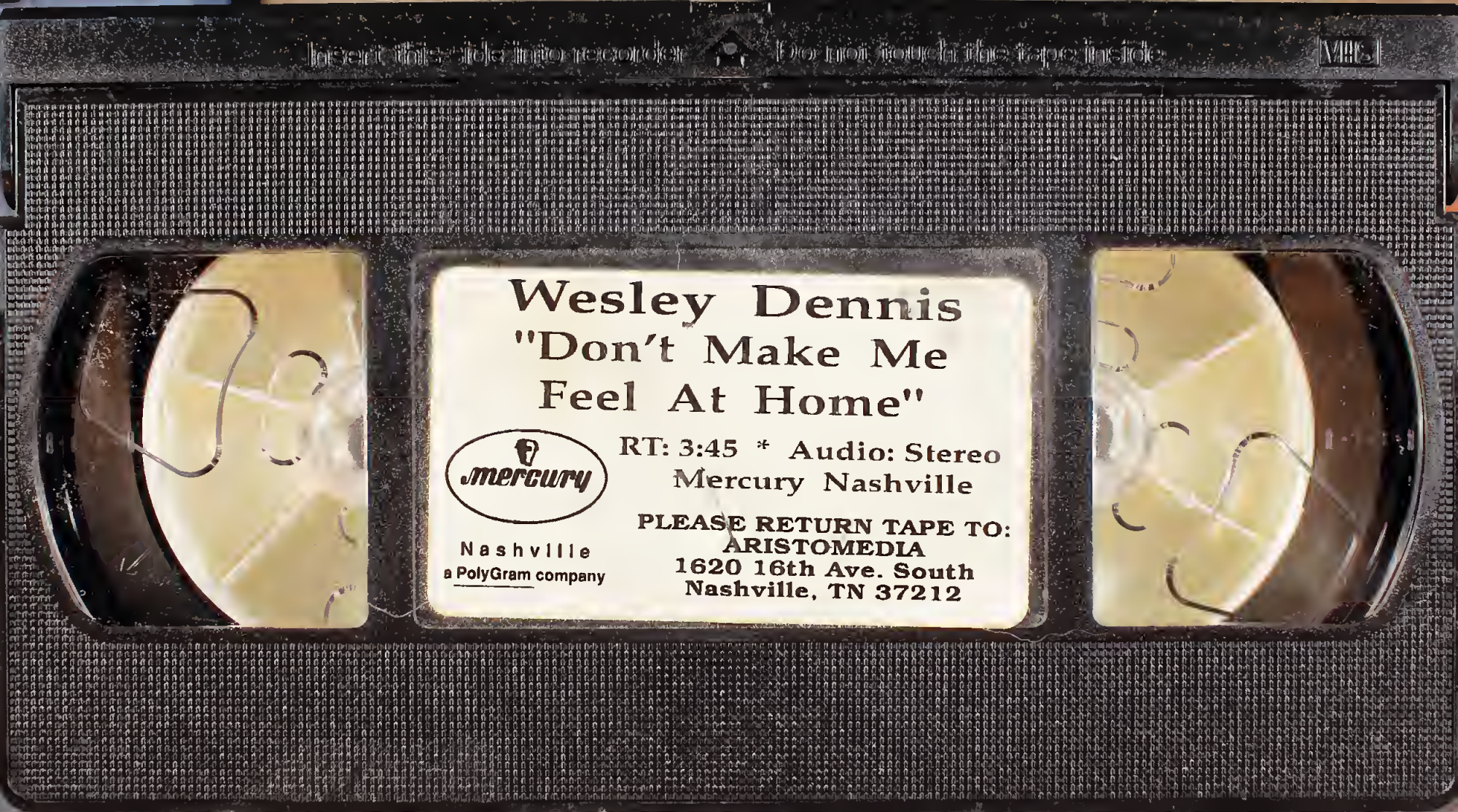
CBS · CBS · CBS ·


Capitol
ARTHUR MURRAY FAVORITES—TANGOS
LES BAXTER AND HIS ORCHESTRA
Album CDF-263
F15691
PART 3
(45-6727) Y
ORCHIDS IN THE MOONLIGHT
(Youmans-Kahn-Eliscu)
MANUFACTURED BY CAPITOL RECORDS INC. • HOLLYWOOD, CALIFORNIA • U.S.A.


Capitol
REG. U.S. PAT. OFF.
ARTHUR MURRAY FAVORITES—TANGOS
LES BAXTER AND HIS ORCHESTRA
Album CDF-263
F15691
PART 6
(45-6739) Z
EL CHOCLO
(A. C. Villoldo-Les Baxter)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.


ROULETTE
IF IT FEELS GOOD - DO IT
(Michael Vale)
RADIO STATION COPY
NOT FOR SALE
45 RPM
R-7108
Big Seven Mus. Corp. BMI-2:56
(20133)
MONO
ENG. BY PAT JAQUES
PLUG SIDE
****
DON CRAWFORD
ARR. BY THE PLAYERS
PROD. BY DON CRAWFORD
REC. AT BROADWAY RECORDING STUDIO
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
IF IT FEELS GOOD - DO IT
(Michael Vale)
RADIO STATION COPY
NOT FOR SALE
45 RPM
R-7108
Big Seven Mus. Corp. BMI-2:56
(20133S)
STEREO
ENG. BY PAT JAQUES
PLUG SIDE
****
DON CRAWFORD
ARR. BY THE PLAYERS
PROD. BY DON CRAWFORD
REC. AT BROADWAY RECORDING STUDIO
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


insert this side into recorder
do not touch the tape inside
VHS
Wesley Dennis
"Don't Make Me
Feel At Home"
mercury
Nashville
a PolyGram company
RT: 3:45 * Audio: Stereo
Mercury Nashville
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

Wesley Dennis

"Don't Make Me Feel At Home"

Mercury Nashville * Aristomedia



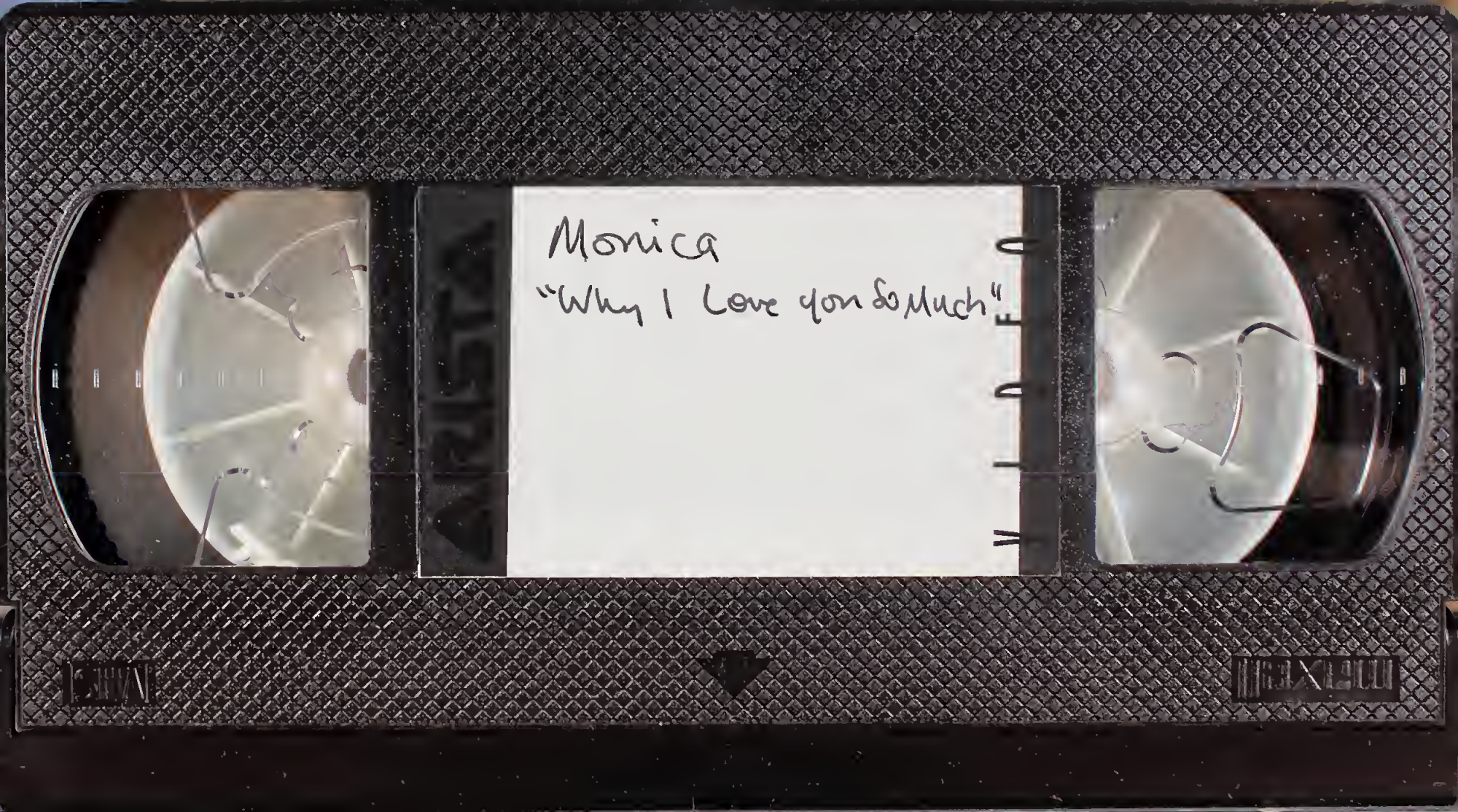

D'ANGELO
"BROWN SUGAR"
"CRUISIN"
"LADY"

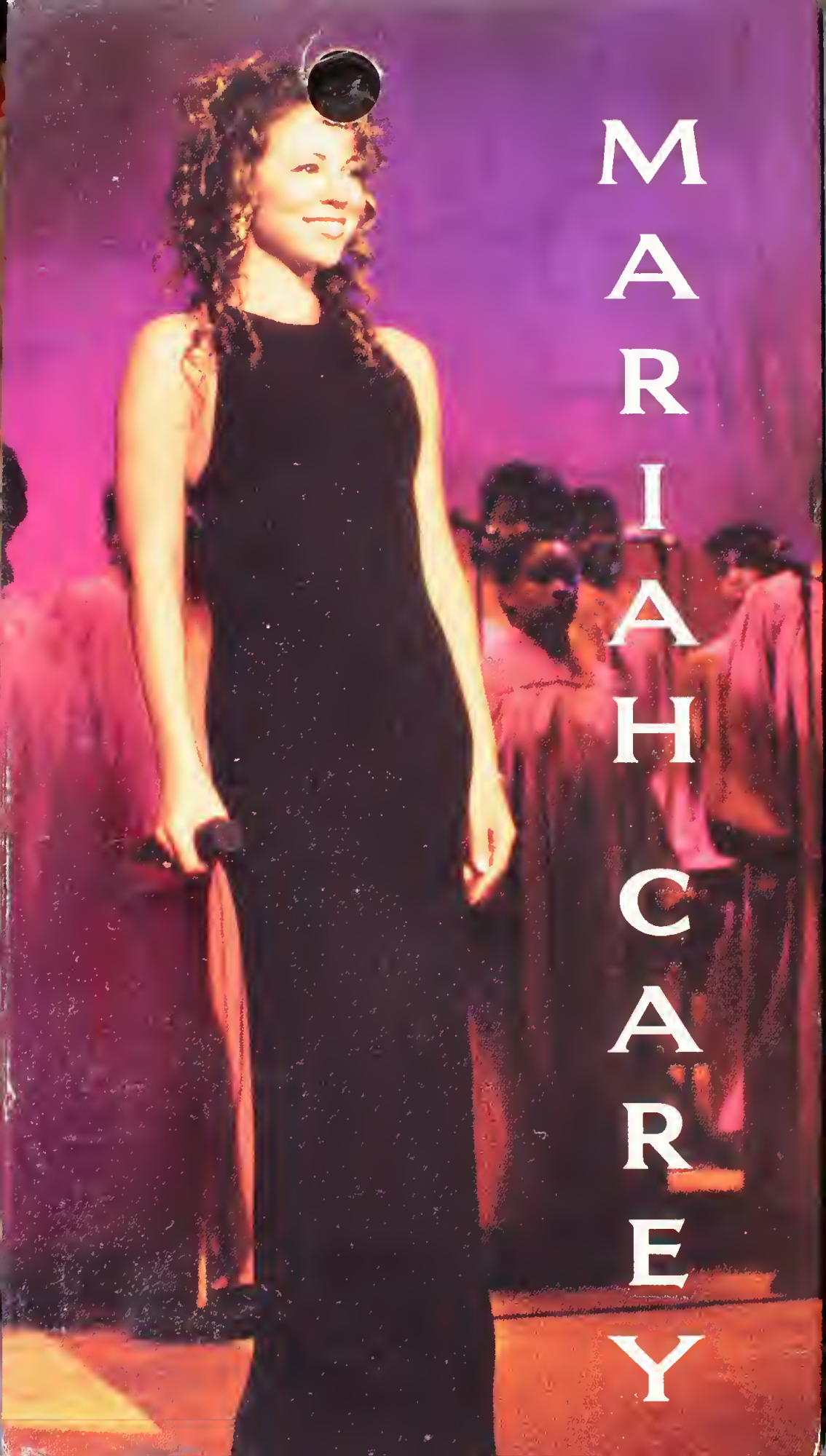

Crystal Bernard
"State Of Mind"
TRT: 4:07 • HiFi Stereo • NTSC
RIVER NORTH NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

Crystal Bernard

"State Of Mind"

RIVER NORTH NASHVILLE - ARISTOMEDIA


Monica
"Why I Love you So Much"


MARIAH CAREY

COLUMBIA MUSIC VIDEO

MARIAH CAREY



VHS hi-fi
STEREO

DOLBY SYSTEM
N LINEAR TRACKS

19V 49179

ISBN 1-56406-179-5

0 7464 - 49179 - 3 2



Mariah Carey, filmed at the legendary Proctor's Theatre in Upstate New York, captures Mariah's immense range as a singer, and now as a performer. Features unforgettable renditions of her numerous #1 hit singles, including "Vision Of Love," "Emotions," "I'll Be There," "Dreamlover" and more.

Mariah Carey was originally broadcast as Mariah's Thanksgiving NBC Special. This special home video package includes additional behind-the-scenes footage and a bonus music video of the #1 single "Dreamlover."

Emotions
Hero
Someday
Without You
Make It Happen
Dreamlover
Love Takes Time
Anytime You Need A Friend
Vision Of Love
I'll Be There

Dreamlover Video

Director: Lawrence Jordan

Executive Producer: Mariah Carey

Producers: Randy Hoffman for Horizon Entertainment and Al Smith for Sony Music

Musical Director: Walter Afanasieff

A Production of Sony Music and Maroon Entertainment

Management: Horizon Entertainment Menegement Group, Inc.

For fan club information write to:
Marieh Carey Fan Club
P.O. Box 679 Branford, CT 06405

Running time: 60 minutes

Photography: Kevin Mazur

CMV
COLUMBIA MUSIC VIDEO

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MARIAH CAREY

19V-49179

RUNNING TIME: 60 Minutes

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VHS hi-fi
STEREO

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COLUMBIA MUSIC VIDEO
Columbia Music Video
550 Madison Avenue
New York, NY 10022


VHS
VIDEO CASSETTE
THIS SIDE IN
STING
"TEN SUMMONERS TALES"
440 086 566-3
(54:00)
A&M/PolyGram Video





Mercury Records

WORLDWIDE PLAZA

825 Eighth Avenue

NEW YORK, NY 10019


Mercury
RECORDS
THE CARDIGANS "BEEN IT"
DOGMA "CANCER"
40 THEVZ "TENNIS SHOE PIMPIN'"


Tommy Boy Music, Inc.
COOLIO
"Fantastic Voyage"
TB 617 (4:01)
STEREO

Tommy Boy Music, Inc.
COOLIO
"Fantastic Voyage"
TB 617 (4:01) STEREO

CHAMP MC
'KEEP IT ON THE REAL' 4:02 C/C
FROM CD 'GHETTO FLAVA' (92557)
EASTWEST RECORDS/THE ATLANTIC GROUP



eastwest records america


A·T·L·A·N·T·I·C
RECORDS
CHAMP MC
"KEEP IT ON THE REAL"


Star Song
From the album going public
© 1994 Star Song Communications


VHS
Bryan White
"Someone Else's Star"
TRT: 3:22 * HiFi Stereo
Asylum Records
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
asylum

Bryan White

"Someone Else's Star"

Asylum Records

ARISTOMEDIA

®asylum



SEPULTURA
THIRD WORLD CHAOS

All songs published by Roadblock Music, Inc. [ASCAP] except "Orgasmatron" by EMI Intertrax Music Inc. o/b/o Motor Music, Ltd. [BMI]; "Crucificados Pelo Sistema" by Roadblock Music, Inc. [ASCAP] o/b/o Baratos Afins Ltda; "Holiday in Cambodia" by Decay Music [BMI]; "Polícia" by Warner/Chappell Edições Musicais Ltda. Admin. by Rightsong Music [BMI]
1989, 1991, 1993, 1995 The All Blacks B.V.
"Territory," Refuse/Resist," & "Slave New World" videos 1995 Sony Music Entertainment, Inc./The All Blacks B.V.




MARTY STUART
"THE LIKES OF ME"
RT: 4:11 * HiFi STEREO
MCA RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th AVENUE SOUTH
NASHVILLE. TN 37212

MARTY STUART

"THE LIKES OF ME"

MCA RECORDS

ARISTOMEDIA


VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 1600
COLUMBIA RECORDS
BRETT RATNER PUBLIC ENEMY
PUBLIC SERVICE ANNOUNCEMENTS
SEE FRONT COVER FOR DETAILS
"BY THE TIME I GET
TO ARIZONA" 4:49
PE-BTT-D2-S-121991
180768MW 1/8/92

VDI MULTIMEDIA

DREAMWORKS - SKG
"ROAD TRIP"
MUSIC VIDEO, B-ROLL & SOUNDBITES
(SEE ENCLOSED LOG)
VHS NTSC DUB
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W/O# 1026758

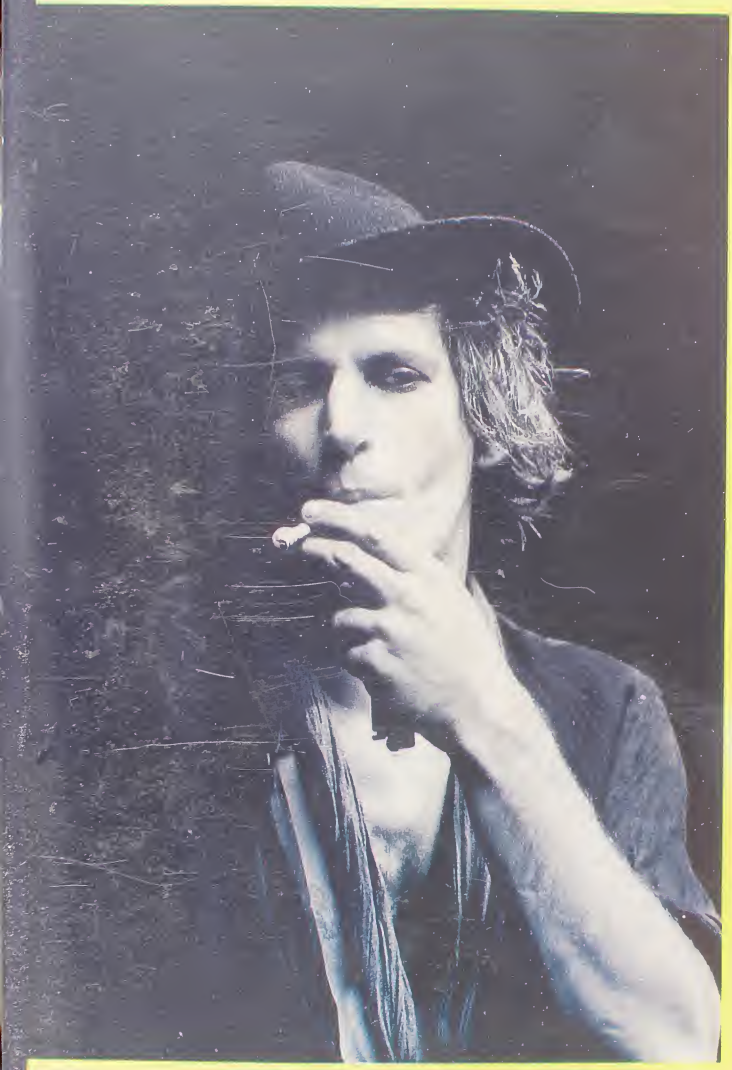
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(800) 834-7294 ■ www.vdimultimedia.com

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LOG)
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05/17/00


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* Keith Richards *



* New York 1988 *

* Keith Richards *
* New York 1988 *



* Keith Richards *
* New York 1988 *

Take It So Hard
How I Wish
I Could Have Stood You Up
Before They Make Me Run
Too Rude
I Wanna Be Your Man
You Don't Move Me
Make No Mistake
Time Is On My Side
Big Enough
Whip It Up
Locked Away
Little T&A
Struggle
Happy
Connection
Rockawhile
It Means A Lot

VHS



Jayne Cortez
Taking The Blues Back Home
Electronic Press Kit

Jayne Cortez Interview 10:00:00-10:08:37 Duration 8:37
Jayne Cortez Interview 10:08:45-10:20:57 Duration 12:12
Taking The Blues Back Home (performance)
10:21:05 - 10:26:03 Duration 5:02
Bumblebee You Saw Big Mama (performance)
10:26:08 - 10:31:26 Duration 5:17
Mojo 96 (performance)
10:31:29 - 10:35:22 Duration 3:53

D096A53
T-45

Jayne Cortez
Taking The Blues Back Home
Electronic Press Kit


Deana Carter
"We Danced Anyway"
TRT: 3:19 • HiFi Stereo
CAPITOL NASHVILLE
CC
Capitol
NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

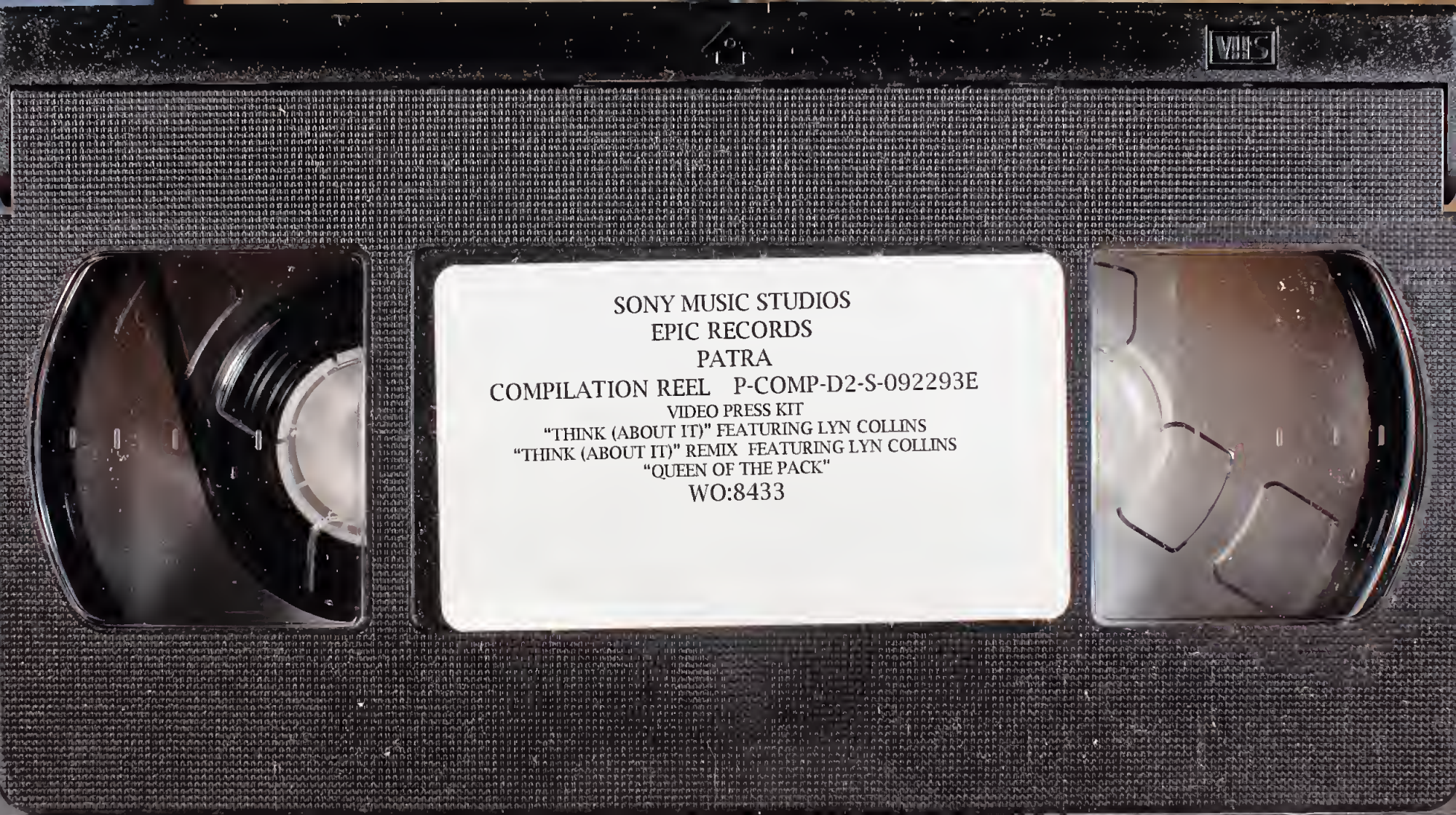
Deana Carter

"We Danced Anyway"

CAPITOL NASHVILLE • ARISTOMEDIA

CC

Capitol NASHVILLE


VHS
SONY MUSIC STUDIOS
EPIC RECORDS
PATRA
COMPILATION REEL P-COMP-D2-S-092293E
VIDEO PRESS KIT
"THINK (ABOUT IT)" FEATURING LYN COLLINS
"THINK (ABOUT IT)" REMIX FEATURING LYN COLLINS
"QUEEN OF THE PACK"
WO:8433


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PATRA


BEKKA & BILLY
"BETTER DAYS"
RT: 3:50 * Stereo Audio
ALMO SOUNDS,INC.

BEKKA & BILLY

"BETTER DAYS"

ALMO SOUNDS,INC.



THE
MASTERING
STUDIO

3300 Warner Blvd.
Burbank, CA 91505
(818) 953-3399

TMS-30034

CIBO MATTO 4:02
"SUGAR WATER"

VHS NTSC (Stereo)
Warner Bros. Records, Inc.
The Mastering Studio 11/05/1996 WO


HAL KETCHUM
"MAMA KNOWS THE HIGHWAY"
RT: 3:52 • HiFi STEREO
CURB RECORDS

HAL KETCHUM

"MAMA KNOWS THE HIGHWAY"

CURB RECORDS


MONTY HOLMES
"WHY'D YOU START LOOKIN' SO GOOD"
TRT: 3:37 Audio: Stereo
BANG II RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

MONTY HOLMES
"WHY'D YOU START LOOKIN' SO GOOD"
BANG II RECORDS


Steven Curtis Chapman
"Christmas Is All In The Heart"
TRT: 5:28 • HiFi Stereo
Sparrow Communications Group
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
SPARROW

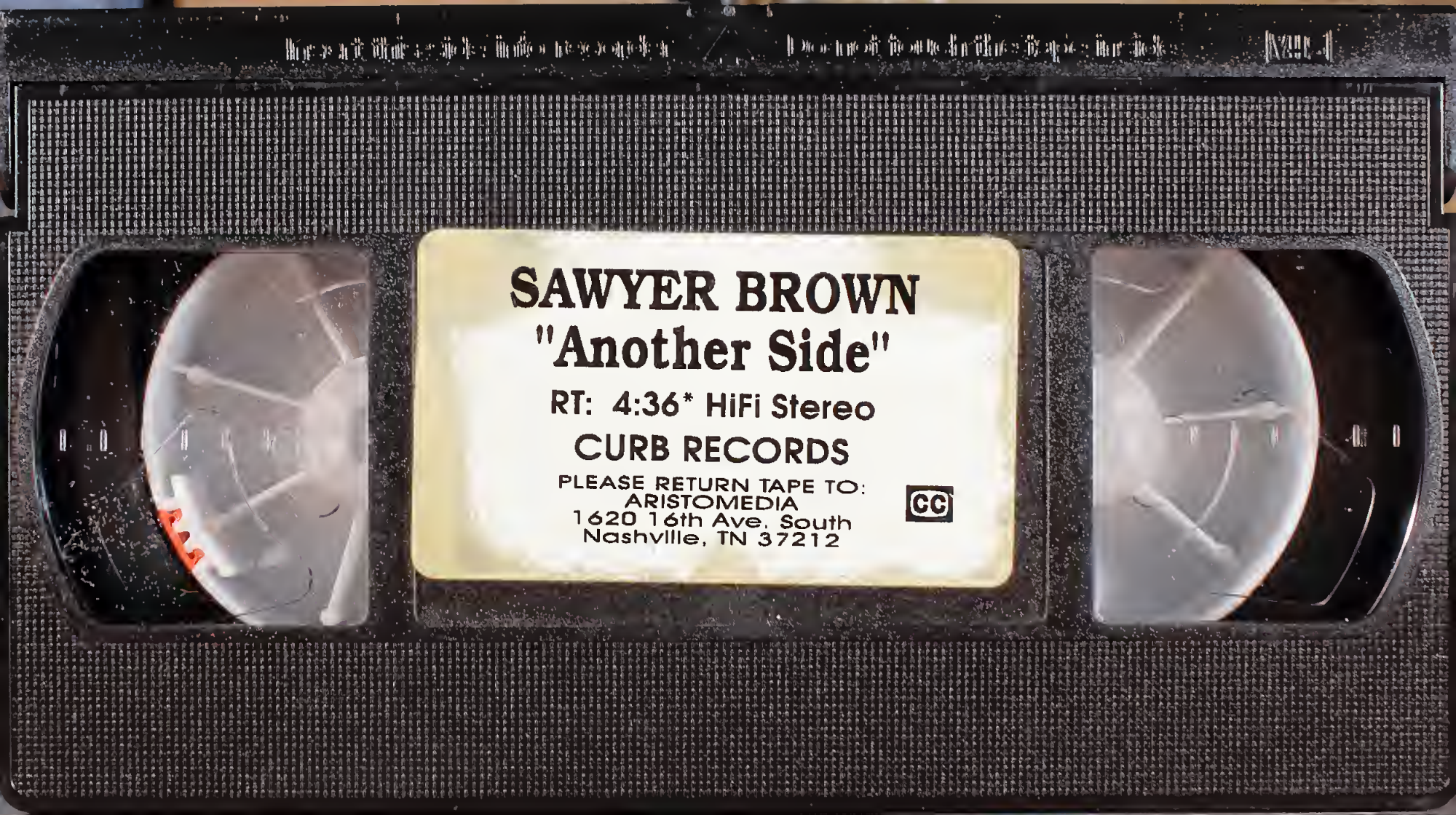
Steven Curtis Chapman

"Christmas Is All In The Heart"

Sparrow Communications Group

ARISTOMEDIA

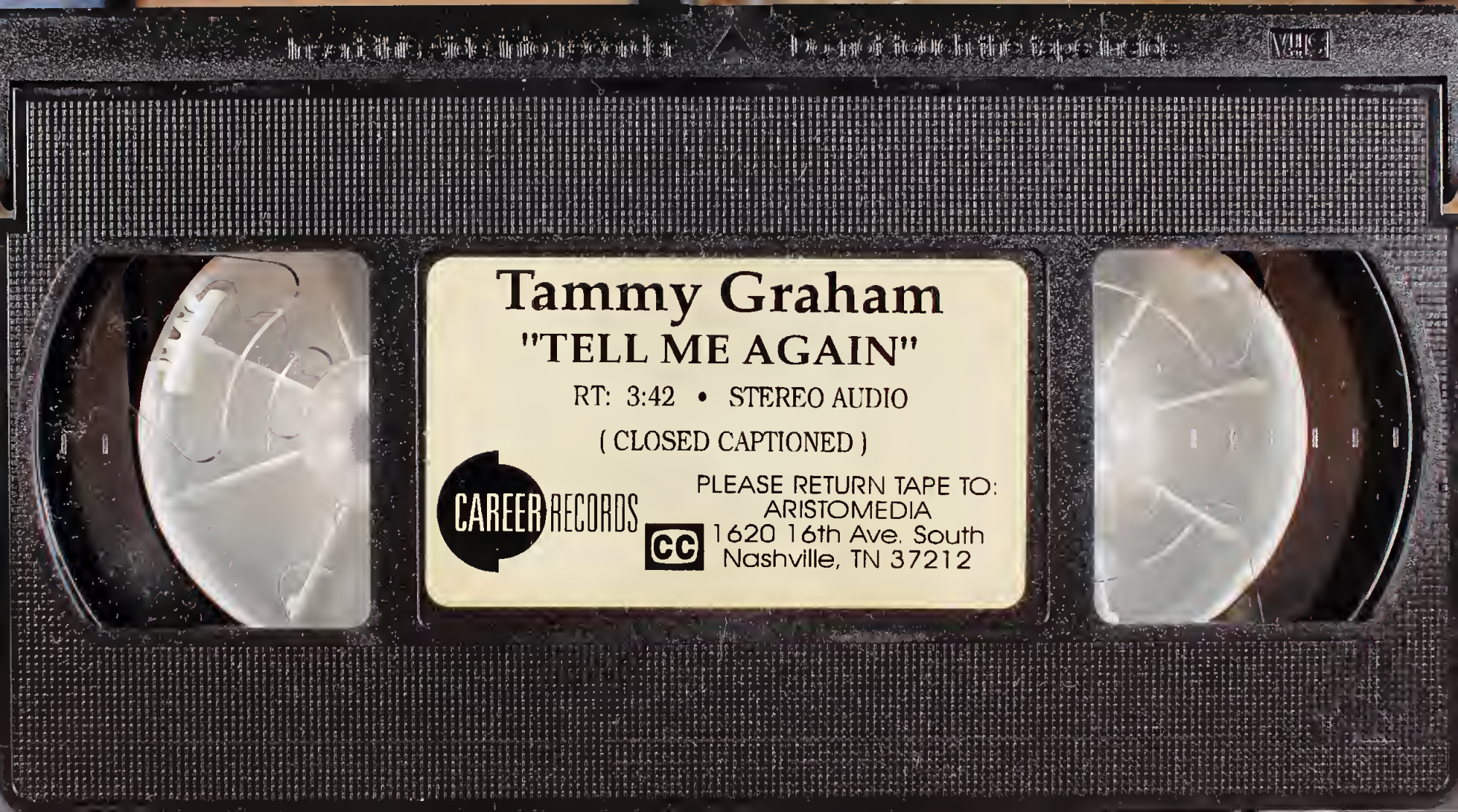



SAWYER BROWN
"Another Side"
RT: 4:36* HiFi Stereo
CURB RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
CC

SAWYER BROWN
"Another Side"

CC

CURB RECORDS ℠ ARISTOMEDIA


Tammy Graham
"TELL ME AGAIN"
RT: 3:42 • STEREO AUDIO
(CLOSED CAPTIONED)
CAREER RECORDS
CC
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

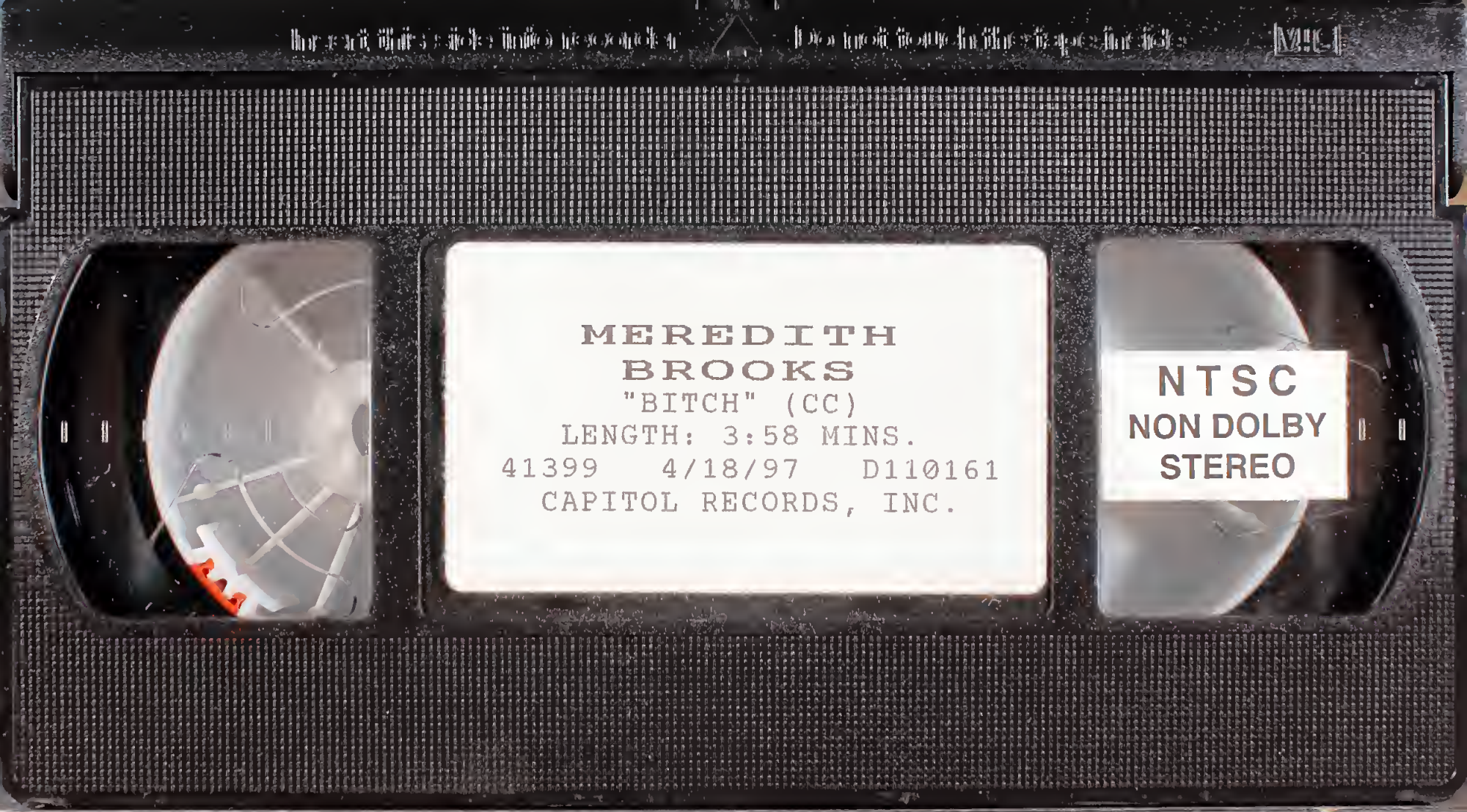
Tammy Graham

"TELL ME AGAIN"

ARISTOMEDIA

CC

CAREER RECORDS


MEREDITH
BROOKS
"BITCH" (CC)
LENGTH: 3:58 MINS.
41399 4/18/97 D110161
CAPITOL RECORDS, INC.
NTSC
NON DOLBY
STEREO

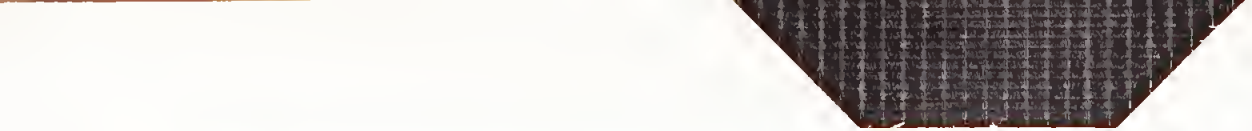
T-15

MEREDITH BROOKS

"BITCH" (CC)

LENGTH: 3:58 MINS. 41399 4/18/97 D110161

CAPITOL RECORDS, INC.



A·T·L·A·N·T·I·C
RECORDS

&CHEVRON WORLD 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

ALL--4-ONE
"SO MUCH IN LOVE" 3:28
FROM CD "ALL-4--ONE" (82588)
BLITZZ/ATLANTIC RECORDS/THE ATLANTIC GROUP
4/26/94

ALL-4-ONE-"SO MUCH IN LOVE"


A·T·L·A·N·T·I·C
RECORDS
ALL-4-ONE-"SO MUCH IN LOVE"


BROKEN EGG
(c)1994 Mirage Images, Inc
MIRAGE

MERCURY RECORDS
Worldwide Plaza,
825 Eighth Avenue,
New York, NY 10019


mercury
a PolyGram company
-GRETA
"ROCKING CHAIR"


VHS
CHURCH OF RHYTHM
"I Still Believe"
REUNION
RECORDS
RT: 3:23 • HiFi STEREO
Reunion Records

CHURCH OF RHYTHM

"I Still Believe"

REUNION
RECORDS

-SUDDEN CHANGE
'COMIN' ON STRONG" 4:14 C/C
FROM 12" SINGLE "COMIN' ON STRONG" (95969-0)
EASTWEST RECORDS/THE ATLANTIC GROUP



eastwest records america

SUDDEN CHANGE
"COMIN' ON STRONG"


Gil Grand
EPK AND VIDEO
famous first words
monument

Gil Grand

EPK AND VIDEO

famous first words

monument
In Artistry


VELVEL RECORDS
THE AMAZING ROYAL CROWNS
"DO THE DEVIL"
RT: 2:50

H117A51
T-10

VELVEL RECORDS
THE AMAZING ROYAL CROWNS
"DO THE DEVIL"
RT: 2:50


Linda Davis
"From The Inside Out" (3:24)
The Dirt Band
"Bang Bang Bang" (3:45)
TRT:7:33 * HiFi Stereo
DREAMWORKS RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
CC

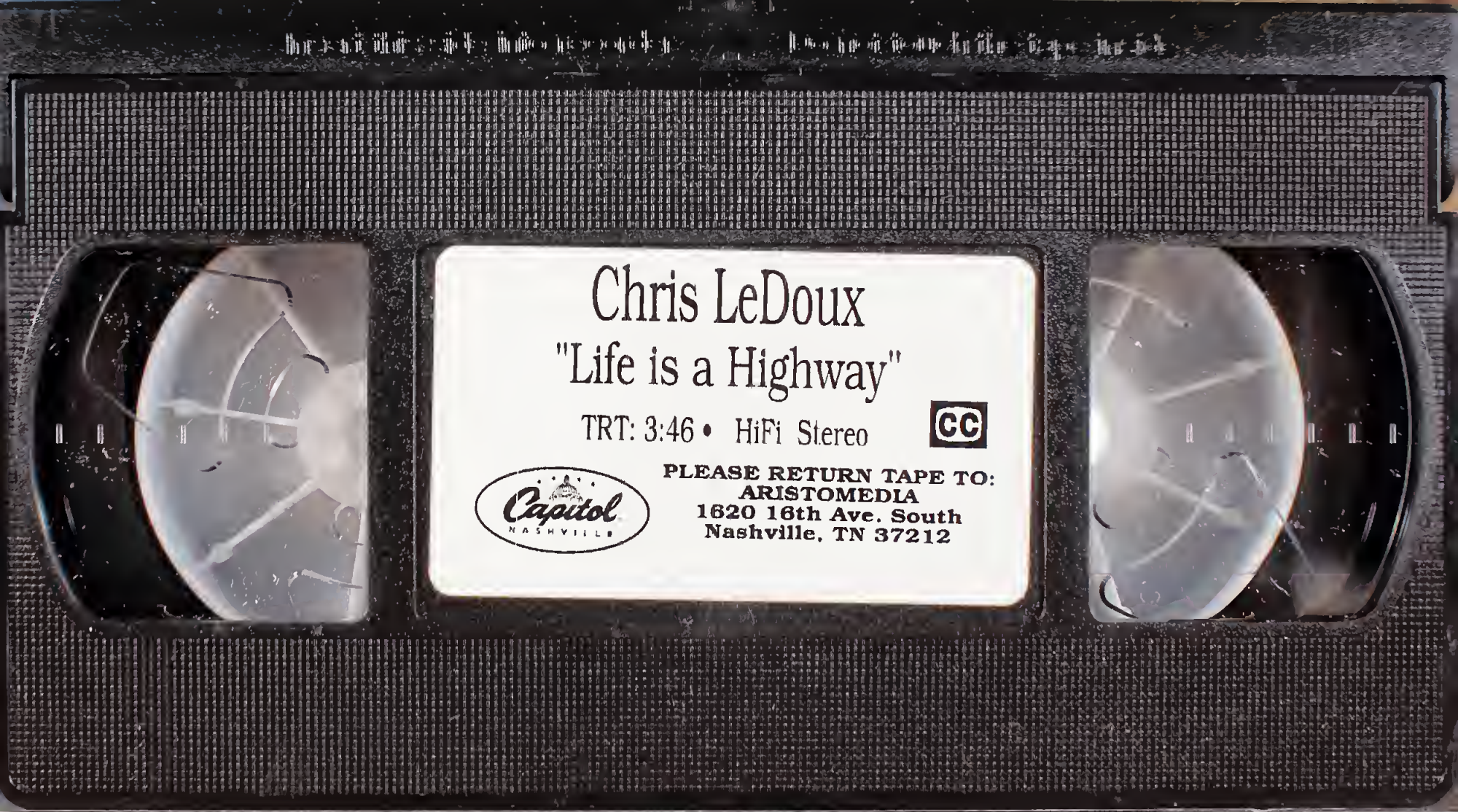


Linda Davis "From The Inside Out"

The Dirt Band "Bang Bang Bang"

CC

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Chris LeDoux
"Life is a Highway"
TRT: 3:46 • HiFi Stereo
CC
Capitol
NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

Chris LeDoux

"Life is a Highway"

CAPITOL NASHVILLE * ARISTOMEDIA

CC


TOM KELL
"THUNDER & LIGHTNING"
RT: 3:42 • HiFi STEREO
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th AVENUE SOUTH
NASHVILLE, TN 37212

TOM KELL
"THUNDER & LIGHTNING"
VANGUARD RECORDS


HELMET
"In The Meantime"
TRT 3:06
INTERSCOPE RECORDS
6/9/92

HELMET
"In The Meantime" TRT 3:06
INTERSCOPE RECORDS


Potent music. No stems.
seed
"RAPTURE"
Directed by Rocky Schenck.
giant MECHANIC


GIANT RECORDS
SEED
"RAPTURE"
3:58

GIANT RECORDS
SEED - "RAPTURE"
3:58

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-EVERYTHING BUT THE GIRL
"TAKE ME" 4:04 DOLBY
(CLOSED CAPTIONED)
FROM LP "THE LANGUAGE

ATLANTIC RECORDS


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
EVERYTHING BUT THE GIRL
"TAKE ME"


ARISTA RECORDS
LISA STANSFIELD
"ALL WOMAN"
ARV-305

LITTLE TEXAS

"FIRST TIME FOR EVERYTHING"

TIME - 3:58

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LITTLE TEXAS

"FIRST TIME FOR EVERYTHING"

TIME - 3:58

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PLEASE NOTE...
This must be returned to:
Warner Bros. Records
1815 Division Street
Nashville, TN 37203

LITTLE TEXAS

[illegible]

SIDE TWO

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POST PERFECT
220 East 42nd Street
New York, NY 10017
212-972-3470


POST PERFECT
220 East 42nd Street
New York, NY 10017
212-972-3400

BETELGEUSE PRODUCTIONS INC.

44 east 32nd street, new york, ny 10016

-ALDO NOVA
"MEDICINE MAN" 4:55
-SMALL CHANGE
"TEAR DROPS" 4:22
MERCURY RECORDS


BETELGEUSE
PRODUCTIONS INC.
Printed on Recycled Papers
ALDO NOVA
SMALL CHANGE


Insert this side into recorder
Do not touch the tape inside
HOUSE OF LORDS
"REMEMBER MY NAME"
DANIEL ASH
"THIS LOVE"
PROMO ONLY NOT FOR SALE

A·T·L·A·N·T·I·C
R E C O R D S

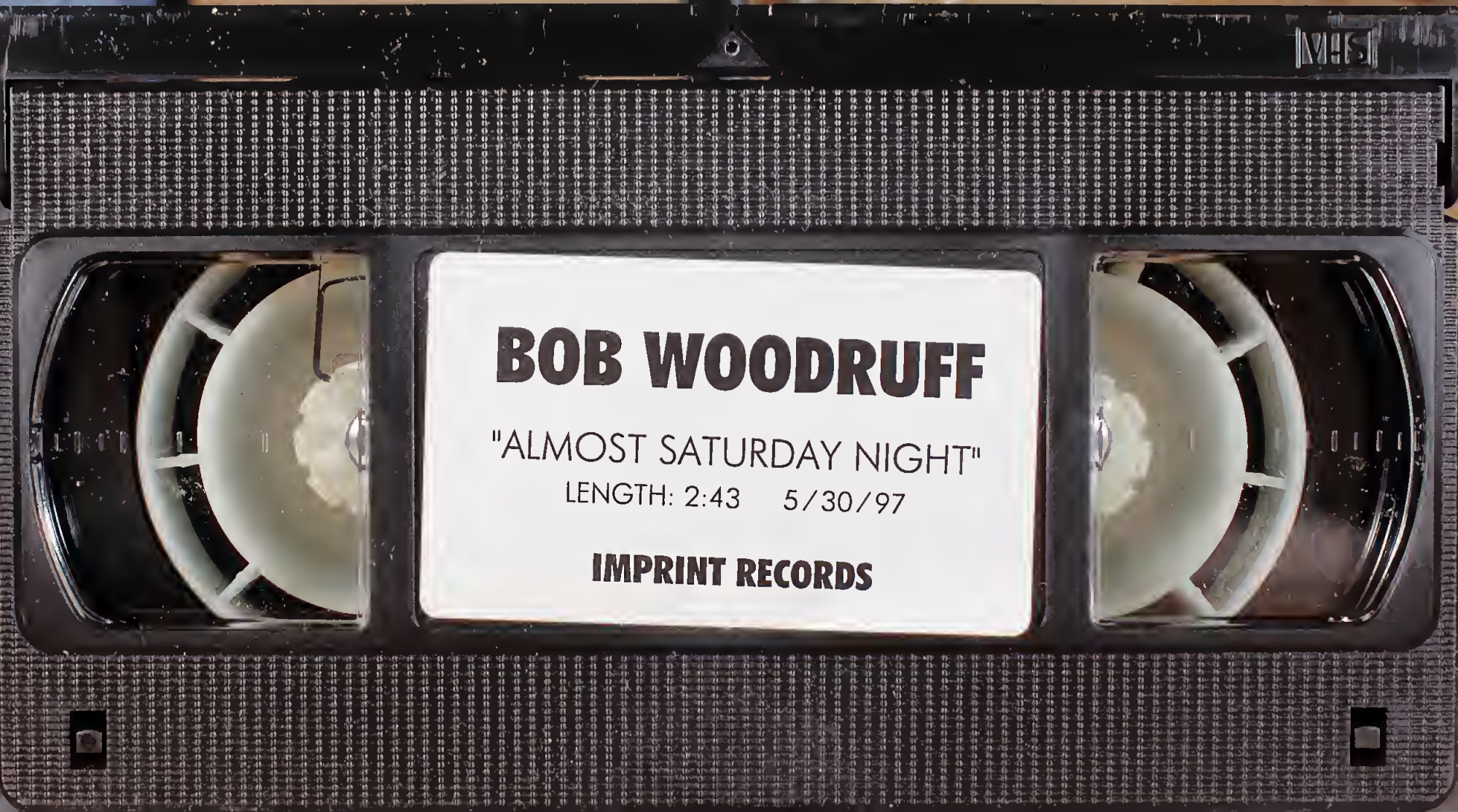
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019


ATLANTIC
RECORDS
BORN JAMERICANS
THE RASCALS

-DING
DON CHILD" 3:58 DOLBY C/C
FROM CD "THE WAY I AM" (92253)
EASTWEST RECORDS/THE ATLANTIC GROUP




maxell
VHS
VHS
DUO
"OOH CHILD"


BOB WOODRUFF
"ALMOST SATURDAY NIGHT"
LENGTH: 2:43 5/30/97
IMPRINT RECORDS

BOB WOODRUFF

"ALMOST SATURDAY NIGHT"


The Raybon Bros.
"Butterfly Kisses"
TRT: 4:41 • HiFi STEREO
MCA RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

The Raybon Bros.

"Butterfly Kisses"

M C A RECORDS · ARISTOMEDIA



GEORGE DUCAS
"EVERYTIME SHE PASSES BY"
(SLIP & SLIDELESS VERSION)
SUZY BOGGUSS
"VIDEO PROMO & PSA & LINERS"

TRT: 16:30 • HiFi Stereo

CAPITOL NASHVILLE CC

Capitol. NASHVILLE

PLEASE RETURN TAPE TO:
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1620 16th Ave. South
Nashville, TN 37212



GEORGE DUCAS
"EVERYTIME SHE PASSES BY"
SUZY BOGGUSS
"VIDEO PROMO & PSA & LINERS"

CC

Capitol
NASHVILLE


Sony Music
34 MUSIC SQUARE EAST
NASHVILLE, TN 37203
MARY CHAPIN CARPENTER
"THE BETTER TO DREAM OF YOU"
3:15
COLUMBIA

T-15

MARY CHAPIN CARPENTER

"THE BETTER TO DREAM OF YOU" 3:15

COLUMBIA


maxell
VHS


CONSIDERING LILY
"CUP"
3:46
FOREFRONT

CONSIDERING LILY

"CLIP" 3:46

FOREFRONT

JIVE RECORDS
'N SYNC
"BYE, BYE, BYE"
3:57


SONY
VHS
JIVE RECORDS
'N SYNC
"BYE, BYE, BYE"
3:57


Jive Records
Spice 1
"Trigga Gots No Heart"
From The Original Motion
Picture Soundtrack
Menace II Society


Insert this side into recorder
Do not touch the tape inside
VHS
ASPHALT BALLET
"SOUL SURVIVE"
4:22
Side One
records
9247 Alden Drive Beverly Hills, CA 90210 (213) 278-1181


Dishwalla
"Somewhere in the Middle"
Director: Brandon Dickerson
immergent Records
Ph: (310) 207-5181
NTSC
Stereo
3:35
5/13/2002

Dishwalla

"Somewhere in the Middle"



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ATCO · COTILLION · RECORDS

CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

A·T·L·A·N·T·I·C

ATCO · COTILLION · RECORDS


CARMAN
RIOT - THE MOVIE PART 2 VIDEOS
"7 WAYS 2 PRAISE"
"MY STORY"
"AMEN"
"THERE IS A GOD"
TRT: 23:00 * STEREO AUDIO
SPARROW
© SPARROW COMMUNICATIONS GROUP
PLEASE RETURN TAPE TO: ARISTOMEDIA
1620 16th AVE. S. - NASHVILLE, TN 37212

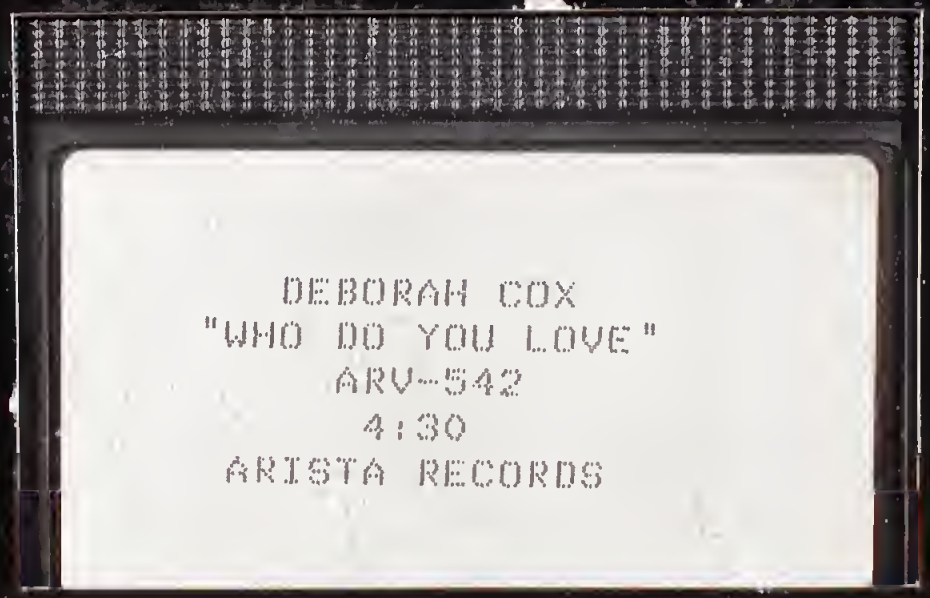
CARMAN

"RIOT - THE MOVIE PART 2 VIDEOS

Sparrow Communications Group

SPARROW®


MICHAEL PENN
" NO MYTH"
4:10
RCA RECORDS
Vipeo


DEBORAH COX
"WHO DO YOU LOVE"
ARV-542
4:30
ARISTA RECORDS

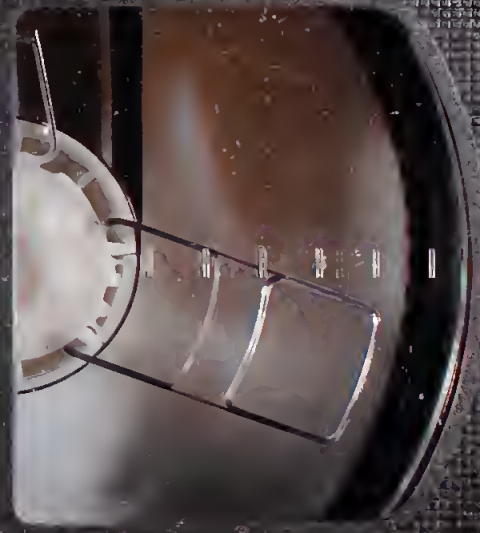


PAUL SIMON

"PAUL SIMON: BORN AT THE RIGHT TIME"

LENGTH: 110:54 MINS.

WARNER BROS RECORDS/REPRISE




A·T·L·A·N·T·I·C
RECORDS
SUGAR RAY
"FLY" (FEATURING SUPER CAT) C/C

DISHWALLA



Counting Blue Cars

from Dishwalla's debut album
Pet Your Friends

DISHWALLA

Counting Blue Cars

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PRODUCERS
POST
A HUNT-JAFFE COMPANY
2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750
DISHWALLA
"Counting Blue Cars"
TRT 4:23
A&M RECORDS
3/13/96


Robert Earl Keen
"Over The Waterfall"
TRT: 3:36 • HiFi Stereo
CC
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
Arista/Austin

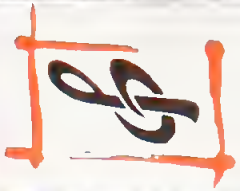
Robert Earl Keen

"Over The Waterfall"

Arista/Austin * ARISTOMEDIA


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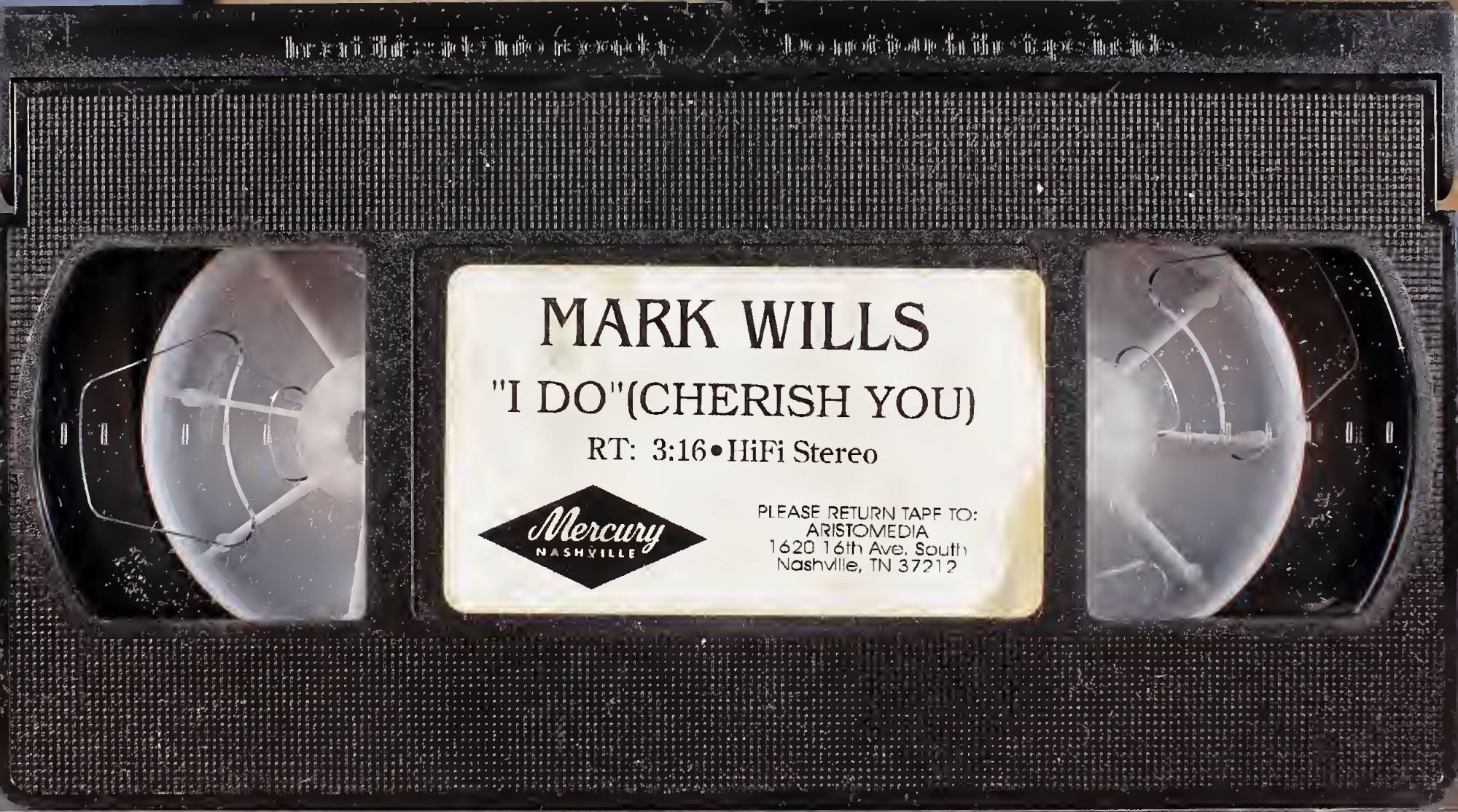

BLACKHAWK
"EVERY ONCE IN A WHILE"
RT: 3:33 * HiFi STEREO
(CLOSED CAPTIONED)
ARISTA RECORDS

BLACKHAWK

"EVERY ONCE IN A WHILE"

(CLOSED CAPTIONED)

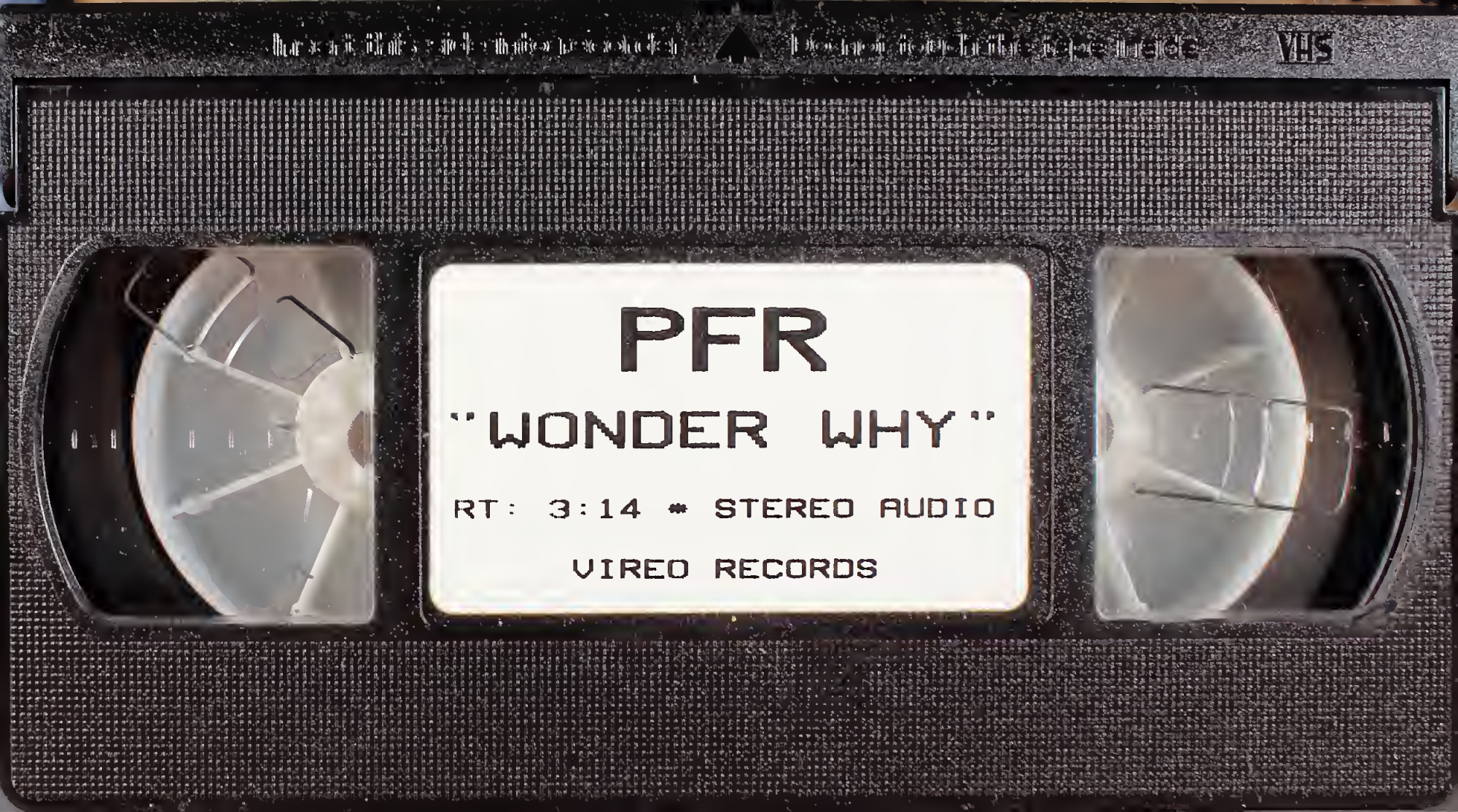
ARISTA RECORDS


MARK WILLS
"I DO"(CHERISH YOU)
RT: 3:16 • HiFi Stereo
Mercury
NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

MARK WILLS
"I DO"(CHERISH YOU)

Mercury Records • ARISTOMEDIA




PFR
"WONDER WHY"
RT: 3:14 * STEREO AUDIO
VIREO RECORDS
VHS

PFR

"WONDER WHY"

VIREO RECORDS


BRAN VAN 3000
"DRINKING IN L.A."
"INTERVIEW ON MUCH MUSIC"
TRT: 19:48
44920 11/18/97 D142836
CAPITOL RECORDS, INC.
NTSC
NON DOLBY
STEREO

T-30

BRAN VAN 3000

"DRINKING IN L.A." "INTERVIEW ON MUCH MUSIC"

TRT: 19:48 44920 11/18/97 D142836

CAPITOL RECORDS, INC.


LOAD"
"FRITZ'S COMICS"
2:36
ISLAND RECORDS

B207A32C
T-15

LUCAL M
"FRIZ'S CORNER"
2:50
ISLAND RECORDS

LOCAL H
"FRITZ & WINNER"
7:50

ISLAND RECORDS

MEREDITH BROOKS
"BITCH"
ST 563
CAPITOL RECORDS


ARTIFICIAL JOY CLUB
"SICK & BEAUTIFUL"
TRT 4:00
InterScope Records
PRODUCERS POST
A HUNT-JAFFE COMPANY
2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750
VHS


FAITH NO MORE
"VIDEO CROISSANT"
LENGTH: 42:22


Neal McCoy
"They're Playing Our Song"
TRT: 3:45 * Audio: Stereo * NTSC
(CLOSED CAPTIONED) CC
ATLANTIC RECORDING CORP.
ATLANTIC
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

Neal McCoy

"They're Playing Our Song"

Atlantic Recording Corporation

CC

ATLANTIC

The Connells
'74-'75
(4:56)


The Connells
'74-'75
(4:56)
DIRECTOR: MARK PELLINGTON
CROSSROAD PICTURES
TVT RECORDS
TVT RECORDS 23 EAST 4TH STREET NY NY 10003 PH. 212.979.6410 FAX 212.979.648

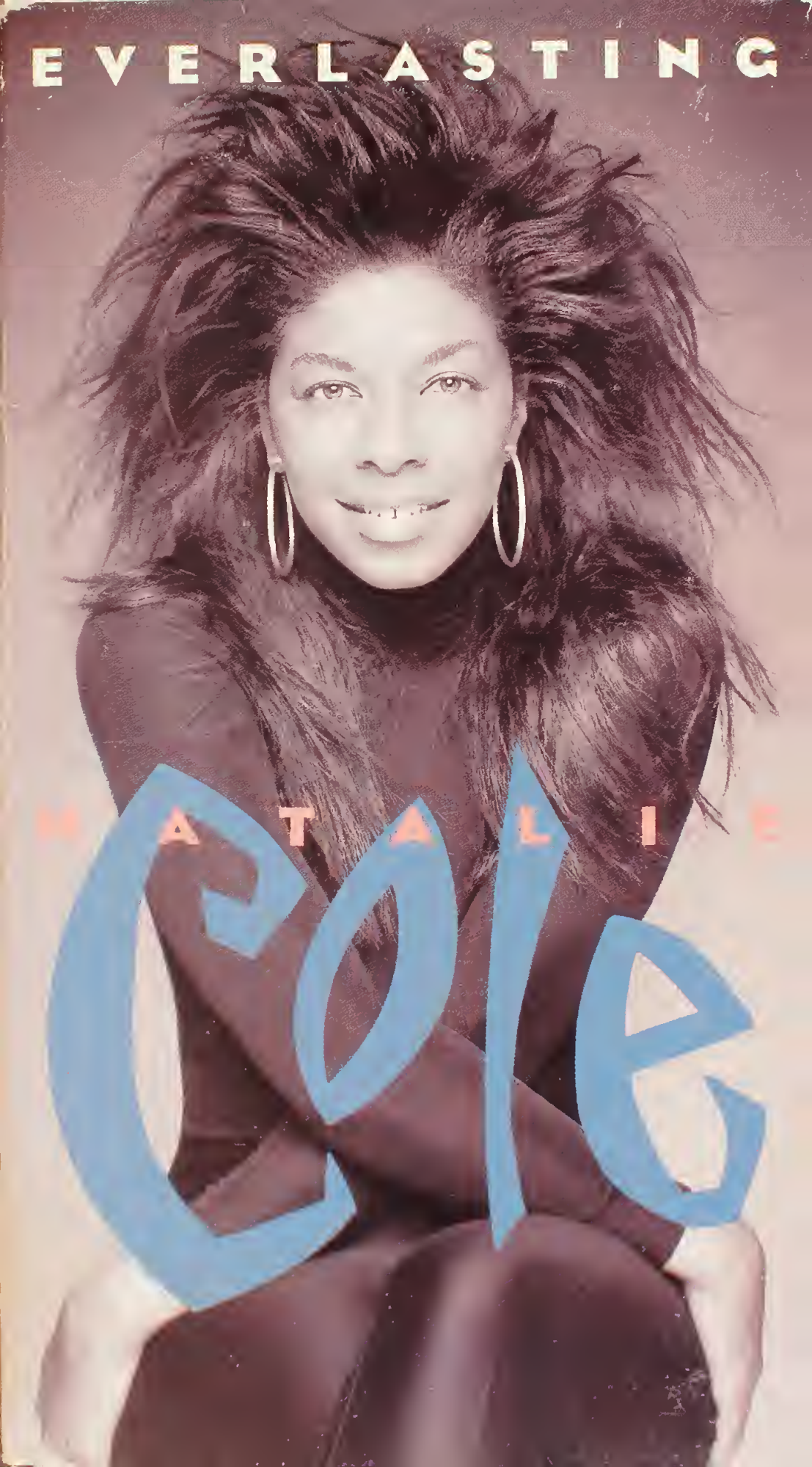
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NATALIE

Cole

NATALIE

Cole

EVERLASTING

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VHS hi-fi
STEREO

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I LIVE FOR YOUR LOVE†

PINK CADILLAC*

JUMP START†

REST OF THE NIGHT†

EVERLASTING*

MISS YOU LIKE CRAZY†

PINK CADILLAC (REMIX VERSION)†

*All songs from the EVERLASTING album

†All songs from the GOOD TO BE BACK album



All songs produced by Dennis Lambert for Tuneworks Records, Inc.
Except JUMP START, produced by Reggie Calloway,
MISS YOU LIKE CRAZY, produced by Michael Masser.
EXECUTIVE PRODUCERS NATALIE COLE AND DAN CLEARY
Management: Dan Cleary/Dan Cleary Management Associates

EMI VIDEO

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E5-1602
EMI
VIDEO
VHS hi-fi
STEREO
NATALIE COLE
Everlasting
40 MINUTES
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JIVE RECORDS
GROOVE ARMADA
"I SEE YOU BABY"
FAT BOY SLIM REMIX/U.S.
VERSION


SONY
VHS
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GROOVE ARMADA
"I SEE YOU BABY"
FAT BOY SLIM REMIX/U.S.
VERSION



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NU FLAVOR

"KOVR-13 NEWS"
"SWEET SEXY THING" GROOVE MIX
"SWEET SEXY THING" ENG/SP GROOVE
":30 TV MALL SPOTS"

28:00

TMS-20034

Reprise Records

04/02/1997 WO12579


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"BOTTLE ROCKET"
TRT 3:01
REVOLUTION RECORDS

THE CUNNINGHAMS "BOTTLE ROCKET"
TRT 3:01
REVOLUTION RECORDS



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THE WILKINSONS
"FLY" (THE ANGEL SONG)
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SUGAR FAY
"MEAN MACHINE" 3:03
ATLANTIC RECORDS/THE ATLANTIC GROUP
4/25/95


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"MEAN MACHINE"

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Gravity Kills
"Guilty"
From The Album: Gravity Kills
TVT Records
Directed by Rocky Morton 4:05



Raw Breed - "RABBIT STEW"
Directed By George Seminara
1993 NUFF NUFF / CONTINUUM RECORDS



Raw Breed - "RABBIT STEW"
Directed By George Seminara
1993 NUFF NUFF / CONTINUUM RECORDS


KACEY JONES
"1-900-BUBBA"
RT: 4:10 • HiFi Stereo
MCG/CURB
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KACEY JONES
"1-900-BUBBA"
MCG/CURB

COUNTRY MUSIC



VAS STEREO hi-fi

WEBB PIERCE/CHET ATKINS

Starday 601

WEBB PIERCE and CHET ATKINS

Webb Pierce and Chet Atkins are two of the all-time great figures in country music history. These legendary artists are captured here at the very peak of their powers, in the early days of their careers when one hit song followed another. The high quality 35mm color film used to compile this video was shot from 1954 through 1956. Assembled on this video are the very best performances done by Webb and Chet during that magical period.

1. **WEBB PIERCE** *I'm Wolkin' The Dog*
2. **WEBB PIERCE** *More And More*
3. **WEBB PIERCE** *I'm Gonno Quit*
4. **CHET ATKINS** *Pickin' The Blues*
5. **WEBB PIERCE** *Slowly*
6. **CHET ATKINS** *Georgio Comp Meeting*
7. **WEBB PIERCE** *I'm Reolly Glod*
8. **CHET ATKINS** *Arkonsos Troveller*
9. **WEBB PIERCE** *Why I Wont To Cry*
10. **CHET ATKINS** *Humoresque*
11. **WEBB PIERCE** *I Don't Core*
12. **CHET ATKINS** *Wildwood Flower*
13. **WEBB PIERCE** *Love Love Love*
14. **WEBB PIERCE** *Eoch Doy*
15. **CHET ATKINS** *Frankie And Johnny*
16. **WEBB PIERCE** *I'm Gonno See My Boby Tonight*
17. **WEBB PIERCE** *I'm Gonno Foll Out Of Love*
18. **CHET ATKINS** *Dork Eyes*
19. **WEBB PIERCE** *Thot Heort Belongs To Me*
20. **WEBB PIERCE** *He's In The Joilhouse Now*
21. **CHET ATKINS** *Tennessee Polko*
22. **WEBB PIERCE** *It's Been So Long*
23. **WEBB PIERCE** *You're Not Mine Anymore*
24. **CHET ATKINS** *Mr. Sondmon*
25. **WEBB PIERCE** *New Silver Bells*
26. **WEBB PIERCE** *There Stonds The Gloss*
27. **WEBB PIERCE/CARL SMITH/MARTY ROBBINS** *Why Boby Why*

Original film produced and directed by ALBERT GANNAWAY
Cover design and hand lettering by FRED CARLSON
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Running Time: Approx. 60 minutes / Color
Duplicated in real time SP mode

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Shanachie

601



0 16351 06013 6


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& CHET ATKINS
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"YEAH YEAH YEAH"


TERRY CALLIER
"LAZARUS MAN" 7:22
JAZZ CAFE-LONDON
VERVE FORECAST
1/9/98

G207A53
T-10

TERRY CALLIER
"LAZARUS MAN" 7:22
JAZZ CAFE-LONDON
VERVE FORECAST


VANESSA CARLTON
"WHITE HOUSES" (CC)
TRT 3:47
VHS NTSC
A&M RECORDS
8/19/04

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& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

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"REAL WORLD" 3:48
FROM CD "YOURSELF OR SOMEONE LIKE YOU" (92721)
ATLANTIC RECORDING CORP./LAVA
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MATCHBOX 20 "REAL WORLD"


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MATCHBOX 20 "REAL WORLD"


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GREEN DAY
"REDUNDANT"
3:20
VHS NTSC (Stereo)
Reprise Records
The Mastering Studio
04/16/1998 WD16304
TMS-20034


Guerilla Black
"Compton" 4:22
Virgin Records
8/31/04

Guerilla Black
"Compton"


The Ranch
"Clutterbilly"
TRT: 2:54 • HiFi Stereo
CAPITOL NASHVILLE
CC
Capitol
NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

The Ranch

"Clutterbilly"

CC

CAPITOL NASHVILLE • ARISTOMEDIA

Capitol NASHVILLE


SONY
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MUSIC
550 Music
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"Battle Of Who Could Care Less"
550 Madison Avenue New York New York 10022-3211 (212) 833-8000



550 Music

BEN FOLDS FIVE
"Battle Of Who Could Care Less"



550 Music

BEN FOLDS FIVE
"Battle Of Who Could Care Less"

Director: Norwood Cheek
Album Title: Whatever And Ever Amen

rt/3:17

Sony Music Studios/WO78357/2/11/97

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Mercury Records
WORLDWIDE PLAZA
825 Eighth Avenue
NEW YORK, NY 10019

WIDESPREAD PANIC
"AUNT AVIS" 3:24
MERCURY RECORDS


Mercury
RECORDS

THIRD EYE BLIND
"LOSING A WHOLE YEAR"
LP- THIRD EYE BLIND
3:15 (CC)

Elektra/EEG




maxell
VHS
THIRD EYE BLIND
"LOSING A WHOLE YEAR"
LP- THIRD EYE BLIND
3:15 (CC)
Elektra/EEG


CIRQUE DU SOLEIL
VOLUME 4
Ekalla
Louie Vega Featuring Jaffa Remixes

Emballa

A. Emballa
Louie Vega Featuring Jaffa Album Mix (6:23)

B1. Emballa
Louie Vega Featuring Jaffa Ritual Mix (6:23)

B2. Emballa
Louie Vega Featuring Jaffa Sun Dub (5:54)



CIRQUE DU SOLEIL

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Written by **Violaine Corradi, Nitin Sawhney** Lyrics by **Violaine Corradi, Nina Rocha Miranda, Tina Grace**
Remix produced by **Louie Vega for Small Wonders Productions, Inc. & Jaffa for Jaffa Music, Inc.**
Mix & Pro Tools engineer **Steven Barkan** Timbales, congas, percussion **Luisito Quintero** Baby bass **John Benitez**
Assistant engineer & Pro Tools recording **Yas Inoue** Recorded & mixed at **Pulse Studios, Staten Island.**

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NA WESOŁO

Gra Zespół „Szczęśliwa Trzynastka"

Pod Dyrekcją
STANISŁAWA ROSOSIŃSKIEGO

Muza
POLSKIE NAGRANIA
SX 1513



Strona A

1. ZAPRASZAMY DO POLONEZA (muz. M. Skorupiński)
2. OD WARKI – oberek (muz. S. Rososiński)
3. W STAROŚWIECKIM DWORKU – mazur (muz. T. Kozłowski)
4. PIĘKNE SŁOŃCE – sztajerek (muz. S. Rososiński)
5. NA MURANOWIE – polka (muz. S. Trzeciak)
6. OD SĄSIADA DO SĄSIADA – oberek (muz. S. Trzeciak)
7. NASZE SNY – walc (muz. G. Pilicka)

Strona B

8. POLKA „DZIADEK" (oprac. S. Rososiński)
9. WIWAT PODLASIANKI – polonez (muz. J. Przyłucki)
10. WITAJCIE SOŁTYSIE – mazur (M. Skorupiński)
11. ARMINA – polka (muz. K. Chromcewicz)
12. SZTAJEREK ZWIERZYNIECKI (muz. St. Galas)
13. DZWONIĄ SANECZKI – kujawiak (muz. M. Kosicki)
14. PO BIAŁOSTOCKU – polka (muz. J. Przyłucki)
15. ODLATUJ PTASZKU – kujawiak (muz. G. Pilicka)

Opracowanie muzyczne:
Stanisław Rososiński

Reżyser nagrania: J. Urbański
Operator dźwięku: K. Urbańska
Proj. graf.: M. Jankowski

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CASSAVETES
OH SO LONG



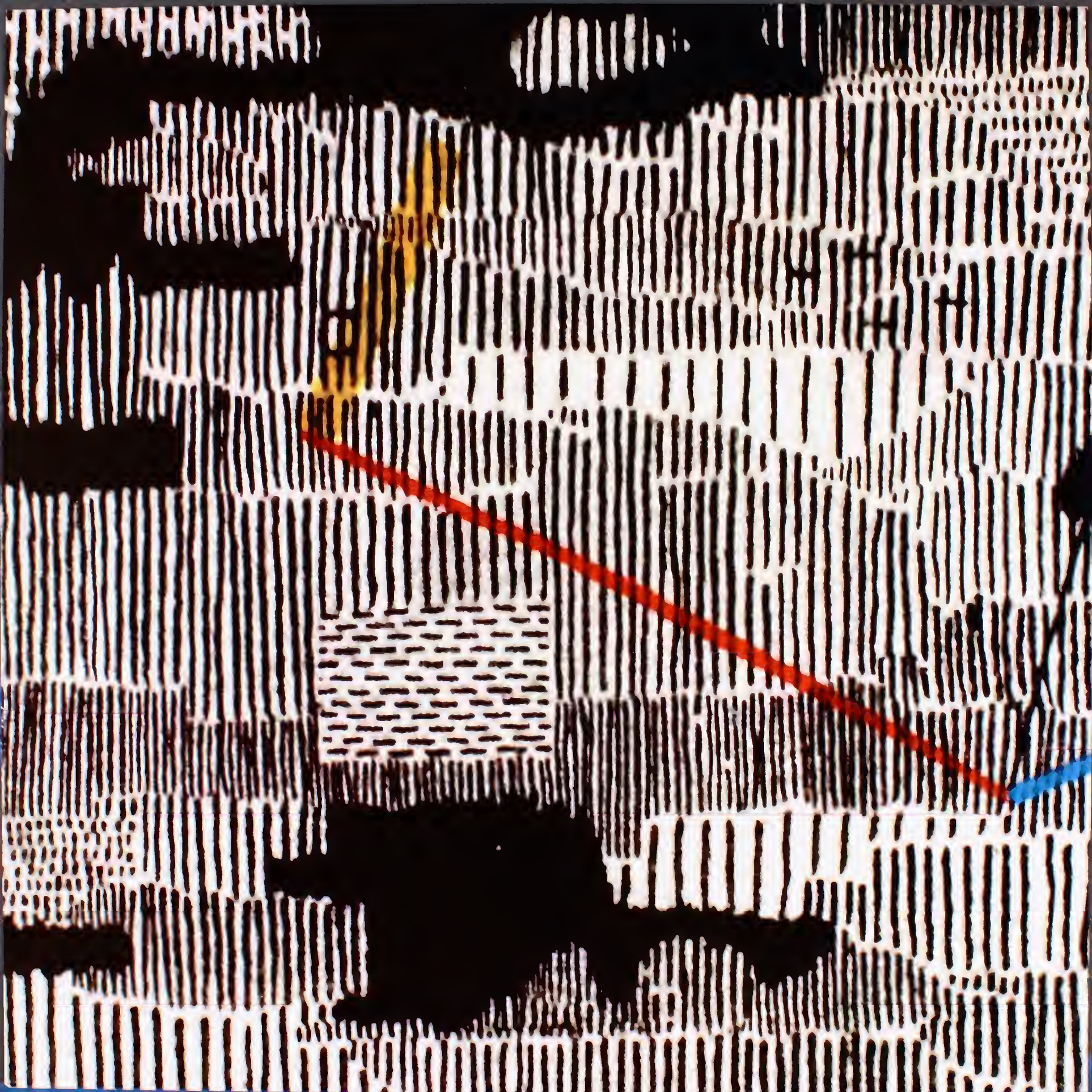
~~Side A~~ : tied down, follow, extra clear, like ghosts Side B : realize, so loud, maribel, oh so long

OH SO LONG

DARBY RECORDINGS

BLACK NUMBERS

BN - 064



SIDE A

Tied Down
You've been tied up in it
for who knows how long
You've been tied down.

Falling backward into a sea of people who don't know
He wanders through the great unknown
A soulless ghost

You've been tied up in it
for who knows how long
You've been tied down.

Follow
Bow down to me if you want to see the light
Steer clear of me if you don't want to fight
Is it enough?
Can you see?

Make love to me, no not me.

Bow down to me if you want to see the light
Steer clear of me if you don't want to fight
Is it allowed?
Can you see?

Make love not war, no not war.

Hold it down right in place
It seems likely to erase
Keep it on the back step
Sight is sore
Impossible to ignore

Extra Clear
Will you ever know?
Resting for the show
It's good to wake up alone I hear

Feeling extra clear
Washing all your fears
Goblins, Ghouls just disappear

Hold it tight to make it glow
You are ready for the show

Like Ghosts
Racing along,
through the minefield of depression all alone
Feelings have gone to insecure
Floating vapors on the fray
I know that it's wrong but I can't seem to help myself
Please come around, you re welcome to wind me down

And now that you are gone
Your presence stays like ghosts from long before
Come home

It's plain to see that you re the only one for me
Witnessed and adored







Cassavetes
Josh Agran - Vocals, Guitar
Patrick McCunney - Guitar
Jon Murphy - Drums
Chris Sigda - Bass
Brian Sokel provided vocals on Follow
Andy Nelson and Dan Yemin provided backing vocals on So Loud
Sean McGuinness played one cymbal on Oh So Long
Recorded by Jeff Zeigler at Uniform Recording in Philadelphia, PA
Mastered by Ryan Schwabe in Philadelphia, PA
Photos by Matt Ashby
Art by Jason Andrew Turner

Thank You
Matt Ashby (Whitey) Sean McGuinness, Andy Nelson,
Brian Sokel, Jason Andrew Turner, Dan Yemin, Jeff Zeigler

SIDE B

Realize
Frustrated feelings
Somber indignation
And, so it goes

To be left waiting
Unsure of conclusion
And so it goes

Don't try to fight
You're never gonna leave
Yes, I know

Please get excited!
Life is intuition!
Time to let it go!

So Loud
Too short to seem so loud
Retort and keep your vows
Cohorts for these and thou
Oh, how did you find out?

So nice to see you all
Laid out in time

Believe the makeshift sounds
Don't try to take them out
Oh, how did you find out?
Oh, how did you find out?

No need to listen
Or to know
How to receive them
Or to show

Maribel
While I sit on my favorite log
With my friends all around
I've come to terms with this green man
He provides light through the fog

Now I'm flying through Maribel
Golden Compass in hand
And I'm still sitting on my log
With my friends all around

These feelings ride on separate waves
and take me home

Oh So Long
I've been waiting for oh so long
Waiting on you
There's a light that don't go out
And it's you

Cruisin' down
All low
Cruisin' down
Moving slow

HARRY BELAFONTE

Paradise in Gazankulu



E1-46971



WE ARE THE WAVE
with *The Soul Brothers*
Keyboards: Moses "Crocodile" Ngwenya & Hilton Rosenthal
Guitar: Maxwell "Chino" Magadi
Drums: Bongani Ntuli
Bass Guitar: Sindu Ndlela
Saxophones: Lenny "Special" Mabaso
Backing vocals: David Mesondo & The Angels: Marilyn Ndawo, Ts Ndawo and Joan Mashilane
Percussion: Yvonne Ndou, Bobaker Manye, Assane Thiam, Alex Acuña

PARADISE IN GAZANKULU
with Obed Ngobeni
Keyboards: Hilton Rosenthal & Richard Cummings
Guitar: Obes Ngobeni & Jose Neto
Percussion: Bobaker Mbaye, Neil Clarke and Chi Sharpe
Bass Guitar: Thembi Mchoal

SKIN TO SKIN

AMANDLA

KWELA (Listen to the Man)
Featuring The Malaguna Tshole Band
Keyboards: Richard Cummings
Lead Guitar: Marks Mokwena & Jose Neto
Bass Guitar: Joseph Mokwela
Rhythm Guitar: V. Mbhiza
Acoustic Guitar: Hilton Rosenthal
Backing vocals: The Angels: Marilyn Ndawe, Ts Ndawe and Joan Mashilane, Sharon Brooks, Deborah Sharp, Debbie Melone and Ty Steven.
Pennywhistles: West Nkosi
Percussion: Alex Acuña, Neil Clarke and Chi Sharpe
Contracted by John Cartwright

MONDAY TO MONDAY
Duet with Brenda Fassie with
Abakwenyana
Keyboards: Damisane Ngubeni & Richard Cumenings
Guitar: "Stompie" Thembi Dlamini & Jose Alves
Bass Guitar: Bakithi Khumalo
Percussion: Alex Acuña

GLOBAL CARNIVAL
Keyboards: Richard Cummings
Guitar: Ainsor Crosby
Bass Guitar: Danny Lalouta
Trumpets: Victor Paz, Wilmer Wize and Francis Bonny
Percussion: Alex Acuña
Backing vocals: The Angels: Marilyn Ndawe, Ts Ndawe and Joan Mashilane
Contracted by John Cartwright

EXECUTIVE PRODUCER:
HARRY BELAFONTE
PRODUCED
BY HILTON ROSENTHAL
ARRANGED AND CONDUCTED BY
RICHARD CUMMINGS

Backing Tracks:
Recorded at Powerhouse Studios, Johannesburg
Engineer: Peter Thwaites
Ass't Engineer: Fernando Perdigao, Bobby Summerfield

Live Drum Programming: Hilton Rosenthal and Bobby Summerfield
Synthesizer Programming: Bobby Summerfield

Overdubs:
Recorded at Capitol Studios, L.A., Atlantic Studios, N.Y., Everyman Studios, N.Y., MRC Studios, N.Y.

Engineers: Charlie Paakkari, David Botsford, Bobby Summerfield, Stefan Ren-Ben, Mahs, Billy Straus, Scott Ansell

Assistant Engineers: Larry Walsh, Chris Rudy, Tom Lewis, Ellen Fitton

Mixed at Capitol Studios, L.A.
Engineers: Bobby Summerfield, Charlie Paakkari
Ass't Engineer: Peter Doell

Mastered at: Bernie Grundman
Mastering by Bernie Grundman

Art Direction: Henry Marquez
Design: Carol Chen
Photography: Chris Callis
South African Photography: Suzette Abbott

EJ-46971

0 7777-46971-1 8

MOVE I

Jose Neto
Keyboards: Richard Cummings & Richie Pountney
Guitar: Lawrence Mashilane
Bass Guitar: Bakithi Khumalo
Drums: Vusi Khumalo
Trumpets: Victor Paz, Wilmer Wize and Francis Bonny
Alto Sax: Carlos Ward
Tenor Sax: Ricky Ford
Trombone: Dick Griffin
Backing vocals: Vusi Khumalo, Laurence Mashilane, Richard Cummings, Brenda Fassie, John Cartwright, Jake Holmes, Richie Morares, Bobby Allende, Ralph Irizarry
Contracted by John Cartwright

SPECIAL THANKS: John Cartwright, Dennis Sopkin, Richard Rosenberg, Brad Gaillard, Barbara Hein, Mzwa Jabu Dlamini, West Nkosi, Simon Ngwenya

Jennifer Warnes appears courtesy of Cypress Records. Malaguna Tshole appears courtesy of Gallo Records. Obed Ngobeni appears courtesy of Heads Productions. Toto, Akoh-ensemble and Brenda Fassie appear courtesy of EMI SOUTH AFRICA. Soul Brothers appear courtesy of Priority Records.

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Aguardiente Ven
Dejame Besarte Otra Vez
Te Digo Ahorita
Huachinanga
Por Ti Mi Amor
Mi Puerto Rico
Lo Mato La Carne
Algun Dia Volvera
Humanidad
Adela
Cuando Te Decidas

MONTILLA

STEREO
FM 260

FRANCIS SANTANA



Aguardiente Ven
Dejame Besarte Otra Vez
Te Digo Ahorita
Huachinanga
Por Ti Mi Amor
Mi Puerto Rico
Lo Mato La Carne
Algun Dia Volvera
Humanidad
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MONTILLA

STEREO
FM 260

CANTANTES -
FRANCIS SANTANA
Y GRECIA AQUINO

FRANCIS SANTANA



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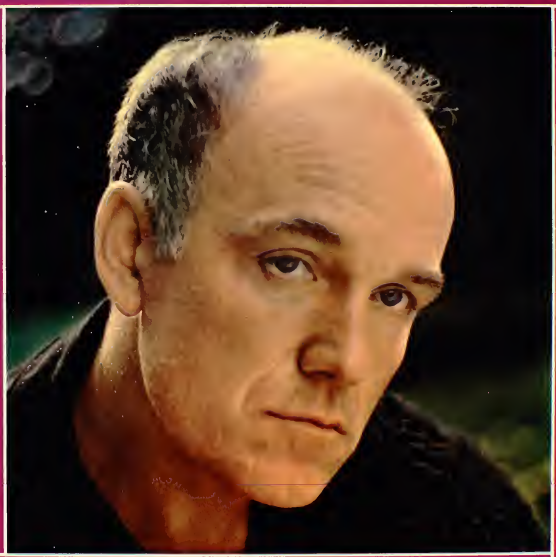
138 076

SVJATOSLAV RICHTER: RACHMANINOFF

Klavierkonzert Nr. 2 in c-moll • Piano-Concerto No. 2 in C minor

6 Preludes

STEREO





Deutsche Grammophon Gesellschaft

SERGEI RACHMANINOFF

A-SEITE

2. Konzert für Klavier und Orchester c-moll op. 18

1. Satz: Moderato · 2. Satz: Adagio sostenuto

B-SEITE

3. Satz: Allegro scherzando

Svjatoslav Richter, Piano

Sinfonie-Orchester der Nationalen Philharmonie Warschau

Dirigent: Stanislaw Wislocki

6 Préludes

Nr. 12 C-dur op. 32 Nr. 1 · Nr. 13 b-moll op. 32 Nr. 2
Nr. 3 B-dur op. 23 Nr. 2 · Nr. 5 D-dur op. 23 Nr. 4
Nr. 6 g-moll op. 23 Nr. 5 · Nr. 8 c-moll op. 23 Nr. 7

Svjatoslav Richter, Piano



STANISLAW WISŁOCKI

Foto: Paul Moor, Berlin

Printed and made in Italy

SVJATOSLAV RICHTER

Der russische Pianist *Svjatoslav Richter* zählt heute zu den prominentesten Künstlern der Gegenwart. Er wurde 1915 in Shitomir in der Ukraine geboren und entstammt einer Musikerfamilie deutscher Abstammung. Der Vater, am Wiener Konservatorium ausgebildet, war ein geschätzter Pianist und Musiklehrer, der sich auch im Komponieren versuchte; die Mutter eine gebildete Musikdilettantin. Die künstlerische Atmosphäre dieses Elternhauses hatte entscheidenden Einfluss auf die Entwicklung des begabten Jungen, der schon mit acht Jahren ein ausgezeichneter Klavierspieler war. Der Neunzehnjährige gab seinen ersten Klavierabend in Odessa, wo er vorübergehend als Korrepetitor beschäftigt war, ging aber drei Jahre später nach Moskau und vervollständigte seine Ausbildung bei einem der führenden Klavierpädagogen Russlands, Heinrich Neuhaus. Viele Jahre hindurch erstreckte sich die Tätigkeit des Pianisten ausschliesslich auf Russland und Osteuropa. Seit 1959 kam der Künstler über Helsinki erstmalig auch nach Westeuropa, wo einige wenige Schallplatten bereits eine Legende um seinen Namen gebildet hatten. Seine Konzerte bildeten monatelang die Sensation der westlichen Welt, und seine grössten Triumphe feierte der Künstler bei seiner USA-Tournee 1960, die ihn bis nach Los Angeles und San Francisco führte.

SVIATOSLAV RICHTER

The Russian pianist *Sviatoslav Richter* is now regarded as one of the most outstanding artists of the present day. He was born in 1915 at Zhitomir in the Ukraine, the son of a musical family of German extraction. His father, who had been trained at the Vienna Conservatoire, was a highly regarded pianist and music teacher, who also did some composing; his mother was a gifted amateur musician. The artistic atmosphere of the family house had a decisive influence on the development of the brilliant boy, who was an excellent pianist by the time he had reached the age of eight. Ten years later, he gave his first piano recital in Odessa, where he worked for a time as a chorus repetiteur. At the age of 22, he went to Moscow, where he completed his training under one of Russia's foremost piano

138 076

teachers, Heinrich Neuhaus. For many years Richter confined his activities as a piano soloist to Russia and eastern Europe. In 1959, however, he travelled by way of Helsinki to western Europe, where a few recordings had already made his name a legend. His concerts in the western world were sensational successes whose repercussions were felt for months afterwards, and he celebrated his greatest triumphs of all during his tour of the U.S.A. in 1960, travelling right across the continent to Los Angeles and San Francisco.

SVJATOSLAV RICHTER

Le pianiste russe *Svjatoslav Richter* compte aujourd'hui parmi les artistes les plus éminents de notre temps. Il est né en 1915 à Shitomir en Ukraine dans une famille de musiciens d'origine allemande. Son père formé au Conservatoire de Vienne était lui-même un pianiste et pédagogue estimés qui s'était aussi essayé dans la composition; sa mère était une femme cultivée et musicienne à ses heures. L'atmosphère artistique du foyer paternel eut une influence décisive sur le développement du jeune garçon qui, dès l'âge de huit ans, était un excellent pianiste. C'est à dix-neuf ans que le jeune Richter donna son premier récital de piano à Odessa où pendant quelque temps il remplit les fonctions de répétiteur des chœurs, mais trois ans plus tard il se rendait à Moscou pour y parfaire sa formation pianistique avec Heinrich Neuhaus, l'un des premiers professeurs de piano de Russie. Pendant de longues années son champ d'activité de pianiste se limita exclusivement à la Russie et à l'Europe orientale. C'est en 1959 seulement que l'artiste, en passant par Helsinki, vint pour la première fois aussi en Europe occidentale où quelques rares enregistrements avaient déjà fait naître une véritable légende autour de son nom. Ses concerts furent pendant de longs mois la grande attraction du monde musical occidental et ce fut au cours de sa tournée aux U.S.A. en 1960, qui le conduisit jusqu'à Los Angeles et San Francisco, que l'artiste soviétique remporta ses plus grands triomphes.

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Lado A

INTRODUCCION PUERTO RICO ALL STARS
CHANGUIRI
A MI MANERA
BUDO

Lado B

REUNION EN LA CIMA
LOS TAMBORES
CACHOMBA
CANTO A BORINQUEN

STEREO

THE SUPER HITS

VOLUME FIVE

ARETHA FRANKLIN
Call Me
Hello It's Me
NAZZ

LED ZEPPELIN
Whole Lotta Love

WILSON PICKETT
Sugar

BROOK BENTON
Rainy Night In Georgia

TYRONE DAVIS
Turn Back
The Hands Of Time

LULU
Oh Me Oh My
(I'm A Fool
For You Baby)

CROSBY, STILLS, NASH
& YOUNG
Ohio

THUNDERCLAP NEWMAN
Something In The Air

R. B.
GREAVES
Take A Letter
Maria

THE RASCALS See

BLUES IMAGE
Ride Captain Ride

PROMOTIONAL
d/j copy
monaural
NOT FOR SALE

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ATLANTIC

THE SUPER HITS VOLUME 5

SIDE ONE

1. **R. B. GREAVES**
   Take A Letter Maria
   (By R. B. Greaves; Four Star Television, BMI. Time: 2:45)
   PRODUCED BY AHMET ERTEGUN
2. **ARETHA FRANKLIN**
   Call Me
   (By Aretha Franklin; Pundit, BMI. Time: 3:54)
   PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN
3. **TYRONE DAVIS**
   Turn Back The Hands Of Time
   (By Jack Daniels & John Moore; Julio-Brian/Jadan, BMI. Time: 2:38)
   PRODUCED BY WILLIE HENDERSON
4. **LULU**
   Oh Me Oh My (I'm A Fool For You Baby)
   (By Jim Doris; Nootrac, ASCAP. Time: 2:43)
   PRODUCED BY JERRY WEXLER, TOM DOWD & ARIF MARDIN
5. **WILSON PICKETT**
   Sugar Sugar
   (By Jeff Barry & Andy Kim; Don Kirshner, BMI. Time: 2:56)
   PRODUCED BY JERRY WEXLER & TOM DOWD
6. **BROOK BENTON**
   Rainy Night In Georgia
   (By Tony Joe White; Combine, BMI. Time: 3:50)
   PRODUCED BY ARIF MARDIN

SIDE TWO

1. **CROSBY, STILLS, NASH & YOUNG**
   Ohio
   (By Neil Young; Cotillion-Broken Arrow, BMI. Time: 2:59)
   PRODUCED BY CROSBY, STILLS, NASH & YOUNG
2. **BLUES IMAGE**
   Ride Captain Ride
   (By Blues Image; ATV, ASCAP. Time: 3:41)
   PRODUCED BY RICHARD PODOLOR OF BIGFOOT PRODUCTIONS, INC. FOR ITASCA RECORD PRODUCTIONS, INC.
3. **LED ZEPPELIN**
   Whole Lotta Love
   (By Jimmy Page, Robert Plant, John Paul Jones & John Bonham; Superhype, ASCAP. Time: 3:11)
   PRODUCED BY JIMMY PAGE
4. **THUNDERCLAP NEWMAN**
   Something In The Air
   (By Keen; Track, BMI. Time: 3:55)
   PRODUCED BY PETE TOWNSHEND
5. **THE RASCALS**
   See
   (By Felix Cavaliere; Slacsar, ASCAP. Time: 5:03)
   PRODUCED BY THE RASCALS IN COOPERATION WITH ARIF MARDIN
6. **NAZZ**
   Hello It's Me
   (By Todd Rundgren; Screen Gems-Columbia, BMI. Time: 3:59)
   PRODUCED BY NAZZ & MICHAEL FRIEDMAN

Cover illustration & design: Loring Eutemey
Album research: Jerry Greenberg & Merk Meyerson

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SD 501



SD 8188



SD 8203



SD 8224

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BONNIE GATLING

SIDE 1

HOW MANY WILL BE REMEMBERED (Just a Few)
I HEAR ANGELS
THE LORD WILL MAKE A WAY
ORDINARY PEOPLE

SIDE 2

*ONLY WHAT YOU DO FOR CHRIST WILL LAST**
ROUGH SIDE OF THE MOUNTAIN
SOMEBODY BIGGER THAN YOU OR I
GOD BE WITH YOU

• *MUSICIANS*•
Piano
GLENDA CAMPBELL
Drums:
CHAZ CLIFTON
Electric Keyboard
STAN WALLACE
Guitar:
BOBBY GILLIAN
Synthesizer:
LESTER COUSIN
Background Vocals:
BONNIE GATLING
GLENDA CAMPBELL
BOBBY GILLIAN

Executive Producer:
LUTHER R. GATLING
Recorded & Mixed At A & R Studios, New York City
Engineers:
MAJOR LITTLE, CHAZ CLIFTON & STAN WALLACE
Photography: Hallmark Studios, Teaneck, N.J.
Cover Design: Evi Marchany

Thanks be to God for giving me the talent and for making this all possible. . . . To my husband and biggest fan, Luther, who stands by me no matter what and is always there for me. You are definitely the "wind beneath my wings". . . . Thank you Julie & Jack Ponzo for your love and support from the very beginning. See you at the "Grammies". . . . Major, Chaz & Stan you did a dynamite job and were so much fun to work with. . . . My friend Glenda and the rest of the musicians—no man is an island and I could not have done it without you. . . . Thank you from the bottom of my heart!!!

Love, Bonnie

* Dedicated to Rev. R.H. Puryear, Pastor, Trinity Baptist Church, Hackensack, N.J.

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TROPICAL 5188

LOS TRES REYES

HERNANDO AVILES CON GILBERTO Y RAUL PUENTE



ENGAÑADA EL DIABLO Y YO ALAS QUEBRADAS CONFIADA TU ALMOHADA
CUANDO LA BESAS TU SOMBRAS FLACA Y DESPEINADA LA PARED RETIRADA

TRLP-5188

"LOS TRES REYES"

TRLP-5188

HERNANDO AVILES con GILBERTO y RAUL PUENTE

SIDE A

LA PARED — Bolero — 2:50
EL DIABLO Y YO — Bolero — 2:10
CONFIADA — Vals — 2:52
FLACA Y DESPEINADA — Guaracha Twist — 2:52
CUANDO LA BESAS TU — Vals — 3:00

SIDE B

RETIRADA — Bolero — 2:52
SOMBRAS — Bolero — 3:00
ALAS QUEBRADAS — Vals — 3:10
ENGAÑADA — Vals — 2:48
TU ALMOHADA — Bolero — 3:10

¿ESTA SU DISCOTECA

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COMPLETA?

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TRLP-5179
CON MUCHO ORGULLO PRESENTAMOS BLANCA IRIS VILLAFAÑE y OTROS
Agradecimiento - Injusta Calumnia - Eternamente - La Cancion Del Molino - Rojo Posdata - Adelita - Mi Amorcito - Eso Es Amor - Pretender - Yo Volvere

TRLP-5178
EL ORIGINAL TRIO MATAMOROS y OTROS
Alegre Paticion - Aprende - Coco Seco - Habana Rumba - Oferta Antillana - Triste Muy Triste - Promesas De Un Campesino - Se Contento El Jibarito - Carinito - Cosas Del Compay Anton

TRLP-5177
PRESENTANDO A OLGA CHORENS Y TONY ALVAREZ CON OTRAS ESTRELLAS
Piel Canela - Ritmo, Tambo Y Flores - Una Aventura - Eso Se Hincha - Conociendo El Alma - El Mambo Es Universal Todo Me Gusta De Ti - Margarita - Ay, Mi Vida - Y No Me Engañes Mas - Mis Noches Sin Ti - Amor A La Fuerza, No

TRLP-5176
EL DINAMICO TITO RODRIGUEZ
Tu Regreso - Walter Winchell Rumba - Noro En Rumbaland - Rumbambola - Echa Pa' Ca' - Vamos Ya - Dame Un Cacho - Ya Empezo - Stop-21 - Serenata Ritmica - Mambo - La Reina.

TRLP-5175
UNA VISITA MUSICAL A LOS PUEBLOS DE LA ISLA DEL ENCANTO
A Mayaguez - Maria La De Utuado - Sombrero De Cabo Rojo - A San German - Yauco - Ponce - Aguada - Pa' Salinas - Coamo - A Bayamon

TRLP-5174
OYE A LA SONORA DE KITO VELEZ y OTROS
Bronca En La 21 - Maria La De Utuado - Micaela - A Mayaguez - Plena De San Anton - Pasteles - A Bailar Mi Bomba - A San German - No Juego Mas - Lo Deje Llorando

TRLP-5173
LO MEJOR DEL CUARTETO PEDRO (PIQUITO) MARCANO Y OTROS
La Gitana - Bella Mujer - Sombreros De Cabo Rojo - Recordando Mi Tierrita - Mi Gallo De Pelea - Ilusion Perdida - Recuerdo A Morel Campos - Son Tres - Ofrenda A Chuito El De Cayey - Recuerdos De Borinquen

TRLP-5172
BOMBAS PARA BAILAR
Las Ingratitudes - Caballero Que Bomba - Alegria Y Bomba - Con La Punta Del Pie, Teresa - Calypso, Bomba Y Maquino Landera - Maria Teresa Calypso, Bomba Y Plena - Mi Bomba Sono - El Bombon De Elena

TRLP-5171
MADRE QUERIDA
En El Dia De Las Madres - Consuelame - Menos Faltar A Mi Madre - Madre Querida - Madre - Flor Roja Y Flor Blanca - Por Una Madre - Queridos Padres - Esposa - Que Dios Te Bendiga Madre

TRLP-5170
"DESFILES DE EXITOS" Cantado Por Los Amigos
Siboney - Alla En El Rancho Grande - Noche De Ronda - La Ultima Noche - Maria Elena - Solamente Una Vez - La Cucaracha - La Paloma - Cielito Lindo - Quieremе Mucho - El Choclo - Besame Mucho

TRLP-5169
"EXITOS DE FELIPE PIRELA" Por Chemin Y Otros Artistas
Sombras - Hola Chica - Coleccion - Mi Cholita - Algo Para "O.M." - Unicamente Tu - Todos Abrigamos Un Amor - Capricho De Mujer - No Insistas - Aguantando

TRLP-5168
"EXITOS DE LOS GRANDES COMBOS" - Carlijo & Chemin
Caballo Peletero - Juan Jose Chongolo - Maria Teresa - Amarra La Cadena - Meneito Me - Sacco - El Mantequero - Micaela - El Pilon De Tomasa

TRLP-5167
"EXITOS DE OLGA GUILLOT" Olga Guillot - Carmen Abransen - Celeste Mendoza
Voy - No Fumes A Mi Lado - Recuerdame - Cual Fue El Motivo - Pobre Del Pobre - Copa De Vino - Mentira - Ladron De Gallinas - Te Agradezco El Consejo - Sobre Una Tumba Una Rumba

TRLP 5166
"BAILE Y CANTE CON JOE VALLE" y su Orquesta
La Runidera - Paraiso Sonado - Sabroso Merecumbe - Cancion Nostalgica - Fue Por Tu Pecado - Felicidades - Bello Amanecer - Plena Para Gozar - Cha-Cha-Cha Flamenco - El Bolero-Mambo - Recordando Mi Borinquen - Clemencia

TRLP-5165
POR DEMANDA POPULAR JULIO JARAMILLO
Pasion Tropical - Nosotros - Mis Anhelos - Imposible - Dos Vidas - Pajarillo Mensajero - Agonia - Te Sigo Esperando - Nuestro Encuentro - Decepcion

TRLP-5164
UNA VISITA A ESPAÑA Con Arturo Chaite Y Su Orq.
El Relicario - Tango of the Bell - Granada - Flamingo - The Mexican Fire Dance - Andalucia - Spanish Gypsy Dance - Lady Of Spain - La Corrida - Carmen - Spanish Pepper - Spanish Fiesta

TRLP-5163
"CALIENTE Y SABROSO" Alberto Beltran - Bienvenido Granda - Daniel Santos
Canellita - Tu Regreso - Mi Tinajita - Se Perder - Salve De Las Auroras - Cualquiera Va - Muchacha De 15 Años - Alma Blanca - Mañanita - Va A Llover - La Bruja - Comimos Gato

TRLP-5162
Escucha Mis Canciones LEO MARINI con la SONORA MATANCERA
En La Palma De La Mano - Luna Yumurina - Igual Como Una Sombra - Asi Como Tu Crees - Maringa - Dejame Que Te Arrulle - Tuve La Culpa - Esta Cancion Es Prohibida - En Un Tris - Lunita Bonita - Quiero Un Trago Tabernero - Baion Nene

TRLP 5161
CELEBREMOS NOCHE BUENA CON SONORA MATANCERA
Nochebuena - Navidad De Ayer - Pachanga En Navidad - Tu Y Yo En Navidad - Fiesta De Navidad - Navidad Me Hace Acordar - Eterna Navidad - Vamos Todos De Pachanga - Capricho Navideño - A Comer Lechon - Rey De Los Cielos - Bachata En Navidad

TRLP-5160
EL DISCO DE ORO VOL. 3
Micaela - El Pilon De Tomasa - Juan Jose - Chongolo - Fue Por Tu Pecado - Felicidades - No Te Quedes Mirando - Amor Sin Esperanza - Sixto El Caramelero - Te Engañaron Corazon - Linstead Market - Luces De Nueva York

TRLP-5159
LOS EXPLOSIVOS DAMIRON Y CHAPUSEAUX
La Bonga - Ya Mismo - La Culpa No Es De La Ropa - La Avispa - El Machete Y La Vaina - La Bicicleta - El Profesor - Jalengue Merengue - Ingles Y Español - La Mecedora - Anda Buscando Un Cariño - Pa Morirse Hay Tiempo

TRLP-5158
BAILES POPULARES
La Pachanga De La Boda - Cha Cha De Hollywood - Rapsodia Tropical - Charanga De La Novia - Brazil - Pachanga De Don Jose - Cha Cha De La Montaña - El Negrito Del Batey - Mambo y Cha Cha Cha - La Cumparsita

TRLP-5157
RAFAEL HERNANDEZ, ERNESTO LECUONA, AGUSTIN LARA y RENE TOUZET
La Comparsa - El Negrito Del Batey - Campanitas De Cristal - Magdalena - Santa - Bacose - Rumba Chant - No Te Importe Saber - Campanas De Escuela - Silencio - Lamento Borincano - Mi Concierto

TRLP-5156
"SABOR BORICUA"
RAMITO
Sabor Boricua - De Que Color Son Tus Ojos - Aguinaldo De Sentimiento - Fuego En Sodoma - Mi Viaje A La Luna - Amor Imposible - Hermano Contra Hermano - Italia Dormia - Amor Al Deseo - Para Que Me Acaricieste - La Naza De Tomasa - Mi Decision

TRLP-5155
ATENCION! ! Este Disco Es Para Reir
En El Hotel - En La Corte - Hombre - Mujer - Anna - Popular Programa Radial - Quiereme Mucho - Yo Quiero Comprar Ese Perrito - Ven Pa' Mi Casa - Ay, Papi

TRLP-5154
GRANDES EXITOS AMERICANOS Por GRANDES ARTISTAS LATINOS
Ven Pa' Mi Casa - Beso De Fuego - Melodia De Amor - Tiernamente - Una Noche Encantada - Son Amores - Lluvia O Sol - Tu Sabes Bien - Al Fin Abril En Portugal

TRLP-5153
CONJUNTO TIPICO LADI MUSICA DE LA MONTANA Y el Trio Alegria
Felicitaciones - El Desventurado - Mi Gallo De Pelea -Trullas De Navidades - Dasacuerdo - Himno Escudo Y Bandera - Ofrenda A Chuito El De Cayey - Una Idea - Melodia Tropical -Matrimonio En Garata

TRLP-5152
TRIBUTO A MYRTA SILVA Y OTRAS SELECCIONES
Facil De Recordar - Tengo Que Acostumbrarme - Aquella Noche - Asi Es La Vida - Adios Tu - Todo - Mi Unico Anhelo - Sin Tu Amor - Sediento Amor - Total Para Que

TRLP-5151
FAVORITOS DE CARLOS GARDEL
El Dia Que Me Quieras - Volver - Melania - Adios Pampa Rante - Quien Sino Tu - Sus Ojos Se Cerraron - Un Bailongo - Apologia Tango - Victoria - Si Se Salva El Pibe

TRLP-5150
HOMENAJE AL MAESTRO ERNESTO LECUONA
Siboney - Noche Azul - Dame De Tus Rosas - Para Vigo Me Voy - Yo Nada Puedo Hacer - Tengo Un Nuevo Amor - Malagueña - Zambra Gitana - La Comparsa - Cordoba

TRLP-5149
MELODIAS NAVIDEÑAS
Santo Nombre De Jesus - A Mi Puerto Rico - Brindis - Alegre Navidad - Trullas De Navidad - A Los Santos Reyes - Aguinaldo De Las Flores - Felicitacion - Romance Del Campesino - Le Lo Lay - Parrandeando - A Gozar Y A Reir

TRLP-5148
"PRECIOSA" (De La Pelicula) y Otros Exitos De Rafael Hernandez
Preciosa - Canta Pajarito - Silencio - Capullito De Alelí - Oprobios - Lamento Borincano Ven - Mis Brazos - Ahora Seremos Felices - Pa' Que Bebo - Donde Estara Mi Amor

GUILLERMO VENEGAS EN CONCIERTO

STEREO

Pianista Ludvik Stonawski

Primer Gran Premio del Primer Festival de la Canción Latina del Mundo



LADO A

1. Hasta que me oiga Dios
2. Pensar
3. Alma Triste
4. Salomé
5. Raza Negra
6. Adaesed

LADO B

1. Liztciana
2. El Gitano se fué
3. ¿Por Qué? Por Qué
4. Serenata Temprana
5. Primavera
6. Serenata

GUILLERMO VENEGAS
EN CONCIERTO

Z-100

Z-101

NOS COMPLACE PRESENTARLES DOS TALENTOS EXCEPCIONALES - GUILLERMO VENEGAS Y LUDVIK STONAWISKI.

DE GUILLERMO VENEGAS, QUIEN FUERA ÉL PRIMER GRAN PREMIO DEL PRIMER FESTIVAL DE LA CANCION LATINA DEL MUNDO CON SU CANCION "GENESIS", HEMOS SELECCIONADO DOCE COMPOSICIONES TODAS DE CONCIERTO, ASPECTO HASTA AHORA DESCONOCIDO PARA EL PUBLICO, DE ESTE COMPOSITOR. ESTE L.P. COLOCA A GUILLERMO VENEGAS EN UN SITIAL UNICO ENTRE LOS COMPOSITORES DE PUERTO RICO.

LUDVIK STONAWISKI, VIRTUOSO PIANISTA CHECOESLOVACO, HA HECHO UNA EXTRAORDINARIA INTERPRETACION DE ESTAS OBRAS. ESTE JOVEN PIANISTA FUE UN NIÑO PRODIGIO. A LA EDAD DE 13 AÑOS, FUE DIRECTOR DE LA ORQUESTA SINFONICA DEL TEATRO NACIONAL DE CHECOESLOVAQUIA. SU PADRE QUIEN FUERA UN VIRTUOSO DEL VIOLIN, ESTUVO A CARGO DE SU PREPARACION MUSICAL, RECORRIENDO JUNTOS MAS TARDE CON ENORMES EXITOS, LAS MEJORES SALAS DE CONCIERTO DE EUROPA.

SI AMA USTED LAS OBRAS FINAS, HE AQUI UN DISCO PARA SU DELEITACION.



GUILLERMO VENEGAS

Primer Gran Premio del
Primer Festival de la
Canción Latina
del Mundo

GUILLERMO VENEGAS AND LUDVIK STONAWISKI ARE TWO GREAT TALENTS RECOGNIZED BY ALL MUSIC LOVERS. IT IS WITH PLEASURE THAT WE PRESENT THIS TWO GREAT ARTISTS.

GUILLERMO VENEGAS - ATTAINED WORLD WIDE RECOGNITION WITH HIS COMPOSITION "GENESIS". ACCLAIMED AS THE WINNER OF THE FIRST PRIZE AT THE FIRST MUSICAL FESTIVAL IN MEXICO, LAST YEAR. VENEGAS RECEIVED A GOLD MEDAL FOR HIS COMPOSITION "GENESIS".

IN THIS L.P. RECORD, WE PROUDLY INTRODUCE A NEW GUILLERMO VENEGAS, WHICH UNTIL NOW WAS UNKNOWN TO THE AVERAGE PUBLIC. HIS CLASSICAL APPROACH IN THIS RECORD IS AN INDICATION OF HIS GREAT TALENT AND SENSIBILITY AND PLACES HIM AMONG THE TOP LEADING COMPOSERS OF PUERTO RICO.

LUDVIK STONAWISKI, CZECHOSLOVAKIAN PIANIST, HAS MAGNIFICENTLY INTERPRETED THESE COMPOSITIONS. THIS YOUNG ARTIST WAS A PRODIGY SINCE HE WAS A BOY. AT 13, HE WAS ALREADY CONDUCTING THE SYMPHONY ORCHESTRA AT THE NATIONAL THEATER IN CZECHOSLOVAKIA. HIS FATHER WAS A VIOLIN VIRTUOSO, IN CHARGE OF LUDVIK'S MUSICAL CAREER AND YEARS LATER, FATHER AND SON TRAVELED ALL OVER EUROPE, PERFORMING AT THE BEST KNOWN MUSIC HALLS.

WE SINCERELY HOPE THAT THIS RECORD WILL PLEASE AND DELIGHT LOVERS OF FINE MUSIC INTERPRETED BY TWO GREAT ARTISTS - GUILLERMO VENEGAS AND LUDVIK STONAWISKI.

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HIT PARADE

HPR 49

HPR 49 (Y)

SHELL HARMONIE STEEL BAND

Directeur et Imprésario : VALLERAY Constant

30 cm 33 tours

FACE 1

LET GO	*(Calypso)*	SPARROW
RESPECT A DEDETTE	*(Mazurka)*	REMION Serge
JACQUELINA	*(Valse)*	D. R.
COMPAS MERENGUE	*(Compas)*	
JALOUSIE	*(Tango)*	D. R.

FACE 2

POIL TI CHATTE	*(Biguine)*	DESROC
LA DECADENCE	*(Slow)*	Serge GAINSBOURG
MISS ARIMAN	*(Calypso)*	Lord KICHTENER
CONCERTO POUR UN ETE	*(Slow)*	D. R.



Composition de l'Ensemble

MURAT Roland	Hight Ténor
JUPITER Lucien	Double Tenor
VERDEAU Michel	Double second
DESROC Gabriel	Double second (Chef d'Orchestre)
NAZAIRE André	Guitare
TUERNAL Louis	Cellos (alto)
PIERRE-EMILE Asselin	Ténor Basse
FENE Louis	Basse
VANGOT Jean-Claude	Batterie
PARFAIT Mathurin	Chant (Cloche)
DELANCE Serge	Chant (Tumba)
RAVIN Serge	Chant (Timbale)

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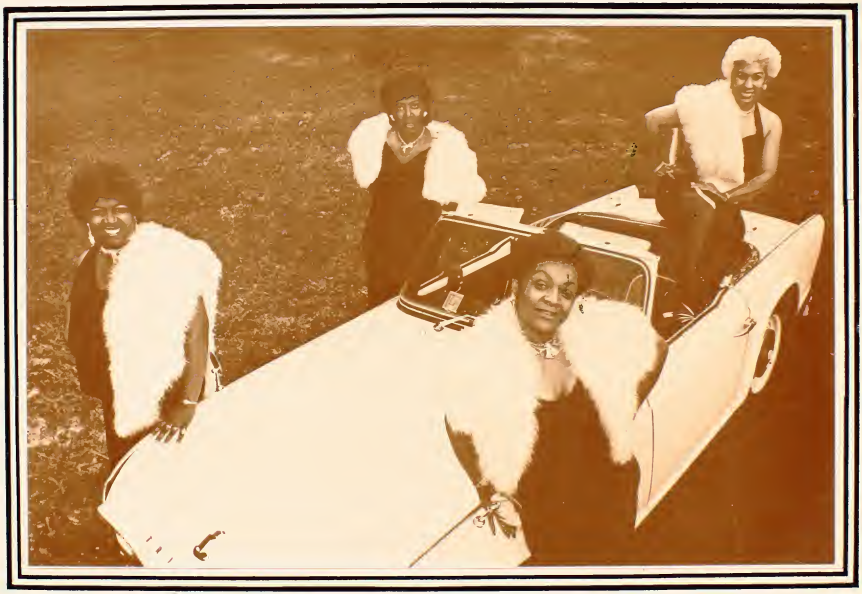
Maquette : Jean-Claude TORIBIO

Prise de son : G. ROY-LARENTRY

IMP. CHAUMES - VINCENNES

THE FOUR JEWELS

LOADED WITH GOODIES



BJM
RECORDS

BJM RECORDS

SIDE ONE

LOADED WITH GOODIES
Lead: Carrie
(Bob E. Lee) Suffolk Music, BMI

OPPORTUNITY
Lead: Sandra and Grace
(Evans Stewart) Screen Gems Columbia Music, BMI

JOHNNY JEALOUSY
Lead: Margie
(Bob E. Lee) Paddock Music, BMI

SOMEONE SPECIAL
Lead: Margie
(John F. King) Paddock Music, BMI

BABY IT'S YOU
Lead: Margie
(J. Hudson, G. Gregory, J. Bracken) Conrad Music, BMI

THE IMPALAS FOUR JEWELS THE JEWELS

During the very late 1950's, four young schoolmates, who sang in the school choir, wanted to form a vocal group. Influenced by their older brothers who were in local groups, Sandra Bears and Grace Ruffin eventually teamed with Margie Clark and Carrie Mingo to become the Impalas. Thus, another car-named vocal group emerged right in our Nation's Capital.

After singing together for some months, the Impalas went to Bo Diddley's basement studio on Rhode Island Avenue in Northeast D.C. to record for the very first time. It was the fall of 1961 when "For the Love of Mike", with Grace Ruffin singing lead backed with "I Need You So Much", featuring Margie Clark, were recorded with Bo Diddley playing the guitar. Since he was already associated with the Chess Brothers' recording company in Chicago, Diddley used his influence to get the songs released on the brothers' Checker label. With little sales activity on the record, the ladies soon found their way to Washington's Bobby Lee, who became their producer and manager. It was he who suggested that the Impalas adopt a new name - one that would characterize their femininity as well as avoid confusion with the male group of the same name. Therefore, the group, in name only, transformed into the Four Jewels. As the Four Jewels, the group recorded several sides for Bobby Lee on his Start Label.

These recording sessions took place in a studio on K Street in Northwest Washington in 1962. The first release was Start 638, "Loaded With Goodies", with Carrie Mingo on lead for the Four Jewels. The flip side entitled "Fire" had Sandra Bears on lead. The second Start release was also inexplicably numbered 638. This release was comprised of "Johnny Jealousy" b/w "Someone Special", both featuring Margie Clark on the lead vocals. The third and final single Start 641, was "All That's Good", led by Margie Clark, and "I Love Me Some You", led by Grace Ruffin.

These releases on Start were limited pressings, and today rate as very collectible records even in the Baltimore-Washington area where they were originally circulated. But, Bobby Lee at least was able to generate enough interest in the Four Jewels to have the Chess Record Company re-release "Loaded With Goodies" on Checker 1039. The flip side, which was recorded in Chicago, was entitled "Dapper Dan", and featured Grace Ruffin on lead. At this same recording session, the songstresses did background vocals for Grace's first cousin, the late Billy Stewart, on the tune, "Reap What You Sow". This session in Chicago also resulted in the subsequent release of Checker 1069, "Time For Love", led by Carrie Mingo, and backed by the composition "That's What They Put Erasers on Pencils For", with Margie Clark out front.

MADE IN USA

SIDE TWO

I NEED YOU SO MUCH
Lead: Margie
(S. Peoples) Arc Music, BM

I LOVE ME SOME YOU
Lead: Grace
(Bob E. Lee) Paddock Music, Inc., BMI

DEAR MISS LOVELORN
Lead: Margie and Sandra
(Sandra Bears) BEOWMAC Music, BMI

FOR THE LOVE OF MIKE
Lead: Grace
(Chester Simmons) Arc Music, BMI

TIME FOR LOVE
Lead: Carrie
(Bob E. Lee) Arc Music, BMI



Sandra, Grace, Margie, Carrie

Following the expiration of the contractual agreement between the Four Jewels and the Chess Recording Company, Carrie Mingo, not wanting to go out on the road, left the group; thus the original Four Jewels became only three. Sandra, Margie, and Grace almost immediately recruited Martha Harvin as the fourth voice, and the group became The Jewels. At about the same time "Smokey" McAllister became the group's manager, and it was he who arranged for the Jewels to record for Carol King's Dimension Records in New York. After the review of many demos, it was decided that the group would record what turned out to be their biggest song and a national hit — "Opportunity".

While they did not have a particularly positive feeling about their recording of "Opportunity", the Jewels watched as the record really took off, getting lots of air play, steadily climbing the national charts, and finally emerging as the biggest selling recording for the group.

As in the past, personal appearances for the Jewels continued at a significant rate. It was at one of these "gigs", coincidentally at the legendary Apollo Theatre in New York City, that the Jewels were spotted by James Brown. He recognized their talent and outstanding stage presence, and, before long, the Jewels were a major part of the James Brown Review. The Jewels now say it was quite an experience which afforded them a first-hand opportunity to learn a great deal about showmanship and the difficulty of life on the road, a most exhausting and demanding lifestyle.

The Jewels also recorded with James Brown; in fact, they can be heard on "Say It Loud — I'm Black and I'm Proud", a Top 10 national hit for his soulfulness in 1968.

THE FOUR JEWELS
Sandra Bears
Margie Clark
Carrie Mingo
Grace Ruffin

MUSICIANS:
Drums: James Thomas
Bass Guitar: Billy Harris
Rhythm Guitar: James C. Bryant
Piano: Martin R. Ford
Tenor/Baritone Sax: Jacques Johnson
Tenor Sax: Buckley Hugo
Trumpet: Tony Aversano
Vibes: Marshall Maley

PRODUCED BY:
Lawrence E. Berry, J. "Buddy" Owens, J. "Mac" Alsobrooks
Recorded at Lion & Fox, Washington, D.C.
Engineer: Leigh Stevens
Coordinator: Lawrence E. Berry
Music Arrangements: Jacques Johnson
Vocal Arrangements: The Four Jewels
Cover Photo: Gene Young
Cover Design: Gerald W. Hines

For many fans of the girl group sound, this current album is long overdue. The credit for compiling this package belongs to Lawrence Berry, who, along with James "Buddy" Owens and J. "Mac" Alsobrooks, has created a gem.

After futile attempts during the last few years to license the original masters in order to compile an album of material by the Impalas-Four Jewels-Jewels, a decision was made to re-form the original vocal group, and re-record the tunes, virtually note for note, as they originally were done in the 1960's.

An initial hurdle in this project involved Carrie Mingo, who, for most of the last decade, has been a member of another Washington vocal group - The Velons.

Further, the other three vocalists have continued to entertain professionally as the Jewels, having a rather high profile in and around the Nation's Capital. Nevertheless, with much encouragement, the original Impalas/Four Jewels were reunited for the purpose of recording this album.

Thus, Sandra Bears, Margie Clark, Carrie Mingo, and Grace Ruffin, together for the first time in two decades, entered a Washington, D.C. recording studio in early 1985 to record the tracks for their first-ever album. All together, ten great songs by this dynamite female vocal group resulted from this session. Not only is there a brand new, never before released tune by the Four Jewels available on the new album, but also there are nine other tunes originally recorded in the early to mid '60's which, as singles have become collectors' items.

If you have not heard any of this material, understandably there is no way that you could realize just how it sounds like the '60's vintage material. Songs like "Loaded With Goodies", "Time For Love", "Johnny Jealousy", and "Opportunity" are all here and finally available in one package, along with six other tunes. Each member of the group performs the lead vocal on at least one track, just to demonstrate the versatility of these talented ladies.

This album, "Loaded With Goodies", is one of the finest products to emerge from the Nation's Capital. I surely hope that you enjoy playing and listening to this material by the Four Jewels as much as I do. Why don't you join me now by turning the volume up, as you sit back in a comfortable position, and simply let this "jewel" of an album turn back the hands of time with some of the finest sounds around?

Max Oates
Producer/Host
Classic Rock'n Roll
WFBE FM-95
Flint, Michigan

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STEREO



PST-740

STEREO

This is a "Living Sound" Stereophonic recording exclusively designed and manufactured to be played **ONLY** on phonographs properly equipped for the reproduction of Stereophonic sound. This recording will also give brilliant performance on many standard high fidelity phonographs by replacing the cartridge.

TECHNICAL DATA (RIAA)

This "Living Sound" Stereophonic recording was produced by using the most advanced technical methods available. The recordings were made on an Ampex 350-2 with special electronic circuitry and 350-3, where required, using RCA and Telefunken microphones. The masters were cut with a Scully Automatic Recording Lathe, with a Westrex WE3C cutter, controlled vertical amplitude in the amount required to maintain excellent channel separation. Compression and limiter amplifier with adjustable return time provides extraordinary high level with undistorted reproduction.

Low Frequency Range	16 CPS
High Frequency Range	25,000 CPS
Crossover	500 CPS
Rolloff	13 Db at 10 KC

BOSSA NOVA
I DREAM OF JEANNIE
DIM LIGHT
LA CUCARACHA
BONGO MAN
REVERIE

BOSSA NOVA
WHEN THE SAINTS GO MARCHING IN
AY AY AY
LA PALOMA
FALSO AMOR
CIELITO LINDO

PALACE

BROADWAY SHOWS AND MOTION PICTURE FAVORITES

Oklahoma and South Pacific, PST-607
Gigi and Music Man, PST-609
Broadway Hits, PST-615
Show Time, PST-620
My Fair Lady, PST-637
Exodus and
Movie Themes, PST-654
Merry Widow and Oklahoma, PST-659
Music Man and Mikado, PST-660

DANCE MUSIC

Viennese Waltzes, PST-604
Let's Cha-Cha, PST-606
Dance Party, PST-616
Peppy Dance Polkas, PST-618
Tangos, PST-619
In Polka Time, PST-626
Dance Band Cha-Cha, PST-631
Cha-Cha Fiesta, PST-645
Perez Prado Cha-Cha Festival, PST-647
Latin Dance Party, PST-650
Let's Dance, PST-652
Havana—2 AM, PST-657
Charanga, PST-661
Percussion in Cha-Cha Time, PST-664

POPULAR FAVORITES

Stereo Sampler, PST-600
Honky Tonkin', PST-617
A Tribute to Glenn Miller, PST-621
The Roaring '20's, PST-622
All-American Marches, PST-625
Oldies But Goodies, PST-628
Riverboat Memories, PST-630
Sing Along With The Hometowners, PST-633
Sing Along With The Gondoliers, PST-634
Voodoo!, PST-636
Hank Williams Sings, PST-642
Dixieland, PST-644
Sing Along All-Time Favorites, PST-649
The Brave Toreros, PST-655
Barbershop Melodies, PST-656
Tales of Fairyland, PST-662
Honky Tonk Piano, PST-663

MOOD MUSIC

Harmonica Moods, PST-602
Romantic Organ Moods, PST-611
Rendezvous In Paris, PST-612
Hawaiian Romance, PST-613
Memories Are Made Of These, PST-614
Cocktails For Two, PST-623
Magical Pipe Organ, PST-627
The Magic of Stephen Foster, PST-629
The Magic of Paris, PST-632
The Magic of Hawaii, PST-643
Organ Wedding Music, PST-646
Continental Cocktail, PST-648
Treasured Favorites, PST-651
The Gay '90's, PST-653
Yvonne de Carlo Sings, PST-658
Echoes of Spain, PST-665

BEST LOVED CLASSICS

Romeo and Juliet Overture, and
Peer Gynt Suite #1, PST-601
Tchaikovsky Concerto #1, PST-603
Tchaikovsky Pathetique PST-605
1812 Festival Overture, and
Swan Lake Ballet Suite, PST-608
Peer Gynt Suite #2, and
Liszt Piano Concerto #1, PST-610
Tchaikovsky Violin Concerto, PST-624
Brahms First Symphony, PST-635
Dvorak New World Symphony, PST-640

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RENATO BORGHETTI



RBS DISCOS

SOM LIVRE

BRENNO ROSSI - D

RENATO BORGHETTI

A

HOSPITALEIRA VACARIA
(Edson Dutra-Lilo Fonseca)

CAFÉ CON CANELA
(Antonio Tarragó Ros)
Participação Especial: SIVUCA

VALSA DO COROA
(Renato Borghetti-Paulo Tomada)

PIALO DE SANGUE
(Raul Ellwanger)

MISSIONEIRO
(Tio Bilia)

B

ENCONTRO
(Renato Borghetti-Sivuca)
Participação Especial: SIVUCA

MAL DORMIDO
(Renato Borghetti)

LA CASA DEL CHAMAME
(Mancho Ferreyra-Antonio Tarragó Ros)

RANCHEIRA PARA DON CARLOS
(Rafael Koeler)

CAPÃO DA ERVA
(Nelson Walker)

COISA NOSSA
(Renato Borghetti-Pedro Figueiredo)



MÚSICOS

RENATO BORGHETTI: gaita ponto em todas as faixas
OSCAR SOARES: violões (A1, A3, A4, A5, B1, B2, B4)
JULIANO TRINDADE (Bonitinho): violão solo (A1, A3, A4)
PAULO TOMADA: violão base, guitarrón (A2, A3, B3, B6)
HARVEY 'VECO' MARQUES: violão solo (A2, B3)
LUCIO YANEL: violão (A2)
CHALOY JARA: bandoneon (A4)
FRANCISCO CASTILHOS: baixo (A1, A3, A5, B1, B2, B4)
CARLOS PEREZ: percussão (A1, A2, A3, A4, B1, B3, B4, B6)
PEDRO FIGUEIREDO: flauta, teclados, arranjo (B6)
MIGUEL BASTOS: bandolim (B6)
GASTÃO VILLEROY: baixo (B6)

SIVUCA (Convidado especial):
acordeon em CAFÉ CON CANELA
e em ENCONTRO

Direção de produção: AYRTON DOS ANJOS
Direção musical e arranjos:
RENATO BORGHETTI E PAULO TOMADA
Assistente de produção: PAULO TOMADA
Coordenação: PAULO FORTES e
DARCIO SILVA CASTRO
Assistente executiva: ROSE SILVA

Gravado nos estúdio ISAEC, Porto Alegre
em julho/85
Técnicos de gravação: AGUINALDO e BOZO
Mixagem: BORGHETTI, AYRTON DOS ANJOS,
TOMADA, AGUINALDO e BOZO
Montagem: FRANCISCO ANELE
Edição: TEDO GOUVÊIA
Assistente de estúdio: DIN.
Criação da capa: JUAREZ FONSECA (arte) e
TUDE MUNHOZ (fotos)
Arte final: NICOLAU/ROGÉRIO

SIGM 406.6030
RBS DISCOS 748.6030
IMAGEM em 8.7

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LISETTE • CHANSONS



Arreglos:
RICARDO EDDY
OSCAR CARDOZO OCAMPO, JORGE CALANDRELLI

Músicos:
RICARDO EDDY – Piano y teclados
JORGE CALANDRELLI – Piano
JOE GALDO – Drums y Lynn Drum
JORGE CASAS – Bajo
JORGE LABOY – Guitarra
TANNY GIL – Percusión
WILLY CHIRINO – Percusión
JOHN CASBARRO – Corno Francés
CHARLENE CONNER – Arpa
ED CALLE – Saxofón

Cuerdas: **JORGE ORBON, ALEXANDER PRILUTCHI, JOSE MONTOTO, JERRY MILLER, ALFREDO OLIVA, DEMETRIO BRID, DAVID CHAPPEL, INGUS NARUNS, KATHRYN ELLIS, BOGUMILA ZGRAJA.**

Coro: **RITA QUINTERO, RICARDO EDDY, IVETTE BERGE, TANNY GIL, KIMBERLY WERTZ, WILLY CHIRINO.**

Voz Masculina (Eclipse Total del Amor): **JUAN SECADA**

Grabado en International Sound Studios y New River Studios, Miami, Florida. Ingeniero: **MIKE COUZZI.** Asistentes: **JOHN HAAG y JOHN SYWKA.** Mezclado por: **ERIC SCHILLING.**

Cuando El Amor Te Toca: Grabado en Fonema Estudios, Buenos Aires, Argentina.

Willy Chirino aparece por cortesía de Discos T.H.

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LOL 10358

Lado A

MAQUINA

AUTOR: WILLY CHIRINO

Tu, te movías entre la gente
disfrutabas del ambiente y de la revolución
y, como una computadora
tu figura seductora
se movía con la canción
me miraba de una esquina
me decías debes la propina
pero un vodka con limón
con un gesto egocentrista
me llevaste hasta la pista
como bala de cañón

Tu cuerpo es una máquina
que mira como máquina
que gira como máquina
al ritmo de la música
(se repite)

Yo, te sentía tan lejano
alejada entre tus manos
sin poderme liberar
y aunque ya no lo quería
mi cabeza enloquecía
contemplándote bailar
Tu, no dijiste ni tu nombre
Te sentías un superhombre
Héroe de televisión
Y, cuando terminó la pieza
diste vuelta a la cabeza
Hacia otra dirección

Tu cuerpo es una máquina
que mira como máquina
que gira como máquina
al ritmo de la música

DOÑA SOLEDAD

AUTOR: WILLY CHIRINO

Compañera fiel
Reina de la noche
Si no estoy con él
Tu ocupas su lugar
Vestida de azul
Vienes a buscarme
para destruir
mi tranquilidad

Oh oh Doña Soledad
Oh oh Doña Soledad

Salgo a caminar
y estás en una esquina
Sentada en algún bar
de la gran ciudad
y cada lugar
tu me lo adivinas
y haces un alarde
de puntualidad

Oh oh Doña Soledad
Oh oh Doña Soledad

Tu presencia cruel
Toca mi piel de madrugada
Doña Soledad
Ya estoy sin él, y tu en mi almohada
Vete ya de mi para vivir acompañada

Oh oh Doña Soledad
Oh oh Doña Soledad

Mágica mujer
Sutil y misteriosa
amiga de los gatos en la oscuridad
A veces me haces bien
y otras me haces daño
¡mezcla de tristeza con serenidad

Oh oh Doña Soledad
Oh oh Doña Soledad

Tu presencia cruel toca mi piel de madrugada
Doña Soledad, me tienes ya desesperada
Vete ya de mí para vivir acompañada

FUEGO

AUTORES: LAS DIEGO

Yo soy toda tuya cuando estás conmigo
y tomo tus manos que soy ya muy mías
te miro a los ojos queriendo tenerte
yo siento fuego, fuego

Recorro tu cuerpo con todos mis dedos
me habías de cosas de pronto me enciendo
Qué es esto que siento me abraza
Yo siento fuego, fuego

Prendiendo estás la llama de mi amor
cabalgas poco a poco en mi interior
Temblando están tus labios de emoción
Yo siento fuego, fuego

Se queman las paredes por amor
Hagamos una hoguera la ilusión
Perdiéndonos en ella tu y yo
hasta sentir el fuego, fuego

De pronto en burbujas se van las palabras
Se envuelve este cuarto de nuestro silencio
Comienzo de nuevo a llenarte de besos
y vuelvo a abrazarte . . .

Te invento caricias que nadie te ha dado
Prefiendo que olvides amores pasados
me tocas, me quemas, te abrazo, me entrego
Yo siento fuego, fuego

Prendiendo estás la llama de mi amor
cabalgas poco a poco en mi interior
Temblando están tus labios de emoción
yo siento fuego, fuego
Se queman las paredes por amor
Hagamos una hoguera la ilusión
Perdiéndonos en ella tu y yo
hasta sentir el fuego, fuego

De pronto en burbujas se van las palabras
Se envuelve este cuarto de nuestro silencio
comienzo de nuevo a llenarte de besos
y vuelvo a excitarte . . .

CUANDO EL AMOR TE TOCA

AUTOR: DIBI-NINI CARUCCI
VERSION AL ESPAÑOL: LISSETTE

Vivo por día la vida y sus grandes problemas
Canto canciones de amor evitando el esquema
Lloro si veo que alguno sufre de tristeza
Amo al amigo sincero que cumple promesas
Tu que estuviste tan cerca y no me has comprendido
Me hiciste tocar el amor y ahora buscas mi olvido
En sentimientos los dos somos tan diferentes
más cuando el amor te toca di: ¿cómo te sientes?

Yo siento cielos,
tu sientes mares
me siento salvia,
tu sientes rabia
Tu sientes ganas de gritar
yo siento ganas de escapar
Tu sientes ganas de mentirme
yo siento ganas de morirme
Ahora que te vas, no pensaré en ti por qué
Fué de más todo lo que amé
fué demasiado . . . arriéndole

Ayer era sólo una amante de tas aventuras
Hoy soy mujer y con miedo buscando ternura
Por no quedarme tan sola con mil expedientes
más cuando el amor te toca di: ¿cómo te sientes?

DE CARNE Y HUESO

AUTOR: TITTI SOTTO

En esta gran madeja que se llama humanidad
El hilo cada día veo que se enreda más
Ya casi está presente la terrible realidad
Será la misma gente la que se exterminará

La historia poca cosa le enseñó a la sociedad
Por más que adelantamos sólo vamos para atrás
Qué diablos me interesa Marte, Venus o Plutón
Cuando aquí en la tierra no se acaba la guerra

De carne y hueso
De carne y hueso
De carne y hueso
Todavía sigue siendo el hombre un animal
De carne y hueso
De carne y hueso
De carne y hueso
Todavía golpe a golpe tiene que ganar

Espero que comprendan el por qué de esta canción
Es culpa de la radio y de la televisión
que a diario vocifera la noticia criminal
que ya este planeta se ha vuelto un arsenal

De carne y hueso
De carne y hueso

Quiero un mar y un cielo azul
con libertad
y una canción de esperanza
¿Dónde está el amor, la paz y la amistad?
En otra dimensión!

De carne y hueso
De carne y hueso
De carne y hueso
Todavía sigue siendo el hombre un animal
De carne y hueso
De carne y hueso
De carne y hueso
Todavía golpe a golpe tiene que ganar

Lado B

CARICATURA

AUTOR: LISSETTE

La luz de afuera te espera y se queda encendida
Un centinela que vela muy fiel tu llegada
El reloj me atormenta y recuerda
y me culpa quizás que te pierda
Marca las horas y acusa que ya es madrugada

Por qué me mientes y puedes mirarme a los ojos
Hoy sin fallar te diré que me iré sin volver
El teléfono suena y mi mente
trata de contestar finamente
Sabe Dios que mentira me vas a vender

Una caricatura de aquello que fuimos
una caricatura de un sueño de amor
una dulce tortura en mi cama sin besos
unas tristes figuras de trapo y cartón
una caricatura murmura la gente
que fingiendo ternura y amor ideal
marionetas que bailan la cuerda inclemente
de una música triste aún sin final

Escapemos de este infierno
comencemos a querernos

No eras tú y la noche se vuelve tan larga
Vuelve la espera, la radio o un libro, tal vez
Buscaré cartas viejas, palabras
Quemaría una a una con rabia
Más las guardo en el fondo de mi insensatez

Una caricatura de aquello que fuimos
una caricatura de un sueño de amor
una dulce tortura en mi cama sin besos
unas tristes figuras de trapo y cartón
una caricatura murmura la gente
Que fingiendo ternura y amor ideal
Marionetas que bailan la cuerda inclemente
De una música triste aún sin final

Una caricatura, fuimos tu y yo
una caricatura de aquello que fuimos
De todo aquello que pasó
una caricatura
promesas de cristal, falsedad
Una caricatura de aquello que fuimos
Que nunca sentimos, que nada es verdad
Una caricatura.

ENAMORADOS

AUTOR: JORGE LUIS PILOTO

Toda una vida
Compartiendo siempre el bien y el mal
Apoyándonos al caminar
Toda una vida

Empeñados en buscar un sitio donde
entregarnos
convencidos de que somos dos

Enamorados,
Viviendo a plenitud y excesos
Salvando nuestro amor de celos
Unidos en un sólo beso
Enamorados
ganando cada noche un sueño
Perdiéndole el temor al tiempo
Dejándonos llevar las manos
Enamorados, enamorados

Celebrando cualquier ocasión
Saludándonos con una flor,
cada verano

Empeñados en buscar un sitio donde entregarnos
Convencidos de que somos dos . .

NO SOY UNA SEÑORA

AUTOR: I. FOSSATTI
VERSION AL ESPAÑOL: LISSETTE

Recuerdo la prisa
Que tenía por llegar
Después del trabajo
y volar a mis brazos
Como cambia el tiempo
Lo llevarón mil kilómetros Sur
de mi tolerancia
con su arrogancia
El quiso escaparse
con cualquiera al peor motel
Por la carretera,
a cuestas con mi vida entera
Yo quise escaparme
por no quedarme sóla aquí
en un mar de lágrimas
más cómo recordarlo ahora. . .

No soy una señora
conducta excelente ejemplo de virtuosidad
no soy una señora
y a cambio de nada robarme toda mi libertad
Oh no, Oh no

Las mil y una noches
de tertulias sin final
y recoger escombros
de sus amigas de insomnio
más qué terrible fatiga
tener que volver a empezar
con mi desventura
y con sus aventuras
Yo quise escaparme
desplegar mis alas y volar
sin un rumbo fijo
más cómo recordarlo ahora .

No soy una señora
conducta excelente ejemplo de virtuosidad
No soy una señora
y a cambio de nada robarme toda mi libertad
No soy una señora
con alas cortadas y muchas ganas de volar
Oh no, Oh no no no

ECLIPSE TOTAL DEL AMOR

AUTOR: J. STEINMAN
VERSION AL ESPAÑOL: LISSETTE

Mírame
De vez en cuando siento que me estás olvidando y que
no regresarás
Mírame
De vez en cuando pienso que ya estoy muy cansada
de estar sola y escuchar me llorar
Mírame
De vez en cuando miro atrás y veo con miedo lo mejor
de nuestros años correr
Mírame
De vez en cuando quiero escaparme y tu mirada
me envuelve y me vuelvo a perder
Mira mis ojos
De vez en cuando siento enloquecer
Mira mis ojos
De vez en cuando siento enloquecer

Y esta noche quiero más
que me abraces fuertemente
en tus brazos soñaré . . .
que el amor es para siempre
Que en penumbras un rayo de luz
nos envuelva a los dos
Vivimos atrapados en un juego de azar
Tu amor es una sombra para mi libertad
Ya nada puedo hacer y no logro escapar
De un fuego sobre pólvora que puede estallar
Y así te tengo que amar
el tiempo acaba de empezar
el tiempo no terminará

Erase una vez una historia feliz
y ahora es sólo un cuento de horror
ya nada puedo hacer
Eclipse total del amor

Erase una vez una hazaña vivir
y ahora ya no tengo valor
nada que decir
Eclipse total del amor
Eclipse total del amor
Eclipse total del amor
Mira mis ojos
Mírame

A VECES

AUTOR: JORGE L. PILOTO

A veces creo que dejé de amarte
y salgo decidida a asegurarme
a veces creo que ya estás muy lejos...

Más siempre tu apareces en mis sueños
Enciendes mis recuerdos como el fuego
Tu imagen llega a ser como una llama
Penetra por mi mente hasta quemarla
¿Qué luz dejaste en mi, que no se apaga. . .?

A veces creo que me he enamorado
y voy con otra gente a celebrarlo
A veces creo que ya te he olvidado

Más siempre el corazón viene y me engaña
Descubro que ese amor tiene otra cara
Despierto confundida en cama extraña
Te llamo y el silencio es quien me habla
Las veces que he llorado con el alba . . .

. . . A veces creo que no siento nada
que soy como las piedras, como el agua
a veces creo que tu llevaste . . . mi alma.

THE Silver Tones

ONE CHANCE WITH YOU



Blind Pig Records

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Silver Tones

This Side

1. One Chance With You (W. JACOBS)	3:09
2. Pointed Toes (CARL PERKINS)	2:30
3. Off the Wall (W. JACOBS)	2:40
4. Let it Rock (C. BERRY)	2:18
5. Flip, Flop & Fly (J. TURNER)	4:48
6. Floyds Guitar Blues (F. SMITH)	2:45

The Other Side

1. Real Fine Frame (B. JOHNSON)	2:16+
2. Don't Say That No More (J. REED)	3:02
3. Linda Lou (R. SHARPE)	3:47
4. Hand Clappin' (R. PRYSOCK)	2:33
5. Tell Me What's the Reason (T. CADREZ)	3:22*
6. Roller Coaster (W. JACOBS)	2:28
7. Andy of Mayberry	:30

*Mix by Al Hurschman
+ Recorded & Mixed by Dan Dallas

George "Fun Fingers" Pedard, Guitar, Vocals.
Steve Nardella, Guitar, Harp, Vocals
Carl Hildebrandt, Bass.
Tom McDermot, Drums

Produced by Edward Chmelewski,
Jerry Del Giudice & The Silvertones
Recorded at Morgan Sound Theatre, Ypsilanti, Mich
Recording Engineer: Al Hurschman
"The Box" & Remix creatively engineered by Dan Dallas
at Sound Patterns, Farmington, Michigan
Mastered by Bob Dennis, Pro Sound, Warren, Mich.
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Layout, C. Sobran
Very Special Thanks to Chris Kelly

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Ann Arbor, Michigan, 48103

Blind Pig Records

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Stereo BP002-77









Scott, Foresman and Company

Eastern Office
Oakland, New Jersey

Open house
October 8, 1967



Voices of Literature

Scott, Foresman and Company is pleased to present this record album to you on the occasion of the Open House of our new regional office in Oakland, New Jersey.

The new 20,499-square-foot building, situated on a three-acre site in the Oakland Research and Office Park, is the third major facility in the 60-year history of the Scott, Foresman Eastern Office. Housing a sales promotion and general accounting department of 80 employees and headquarters for the more than 60 educational sales representatives and consultants, the Eastern Office serves the needs of schools and colleges in Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, eastern Pennsylvania, Delaware, Maryland, Virginia, and the District of Columbia.

Founded by Erastus Howard Scott, Hugh A. Foresman, and his brother William Coates Foresman, the Company received its charter as an Illinois corporation in 1896. From a few highly successful Latin texts and the widely used ROBERT'S RULES OF ORDER, the list of active titles today has grown to more than 2100, representing publishing efforts from kindergarten through college: from textbooks to multi-media instructional programs. This great expansion in materials and personnel brought with it the need for ever enlarging and more numerous physical facilities. Today, there is a new National Headquarters in Glenview, Illinois, and a Distribution Center in Pinola, Indiana; in addition to the Oakland Office, there are three other branch offices in Atlanta, Georgia; Dallas, Texas; and Palo Alto, California. Corporate expansion has added two wholly owned trade book subsidiaries in New York—Lothrop, Lee & Shepard Co., Inc., publishers of children's literature; and William Morrow and Company, Inc., publishers of juvenile and adult fiction and nonfiction.

From 1896 to the present, Scott, Foresman instructional materials have influenced American education. This influence will continue through textbooks and multi-media instructional programs, one aspect of which is recordings—the source of the selections on this record. We hope you will enjoy VOICES OF LITERATURE and that it will be a pleasant and reassuring reminder of the quiet presence of the second most important influence in education—the materials. To the most important influence—the teachers—we dedicate our continued service and this record.

Acknowledgments

Sophocles' ANTIGONE translated by H. D. F. Kitto.[1] From the Prologue to The Canterbury Tales, from THE PORTABLE CHAUCER translated and edited by Theodore Morrison.[2]
"Miniver Cheevy" by Edwin Arlington Robinson.[3] "Richard Cory" by Edwin Arlington Robinson.[4]

1 Sophocles' ANTIGONE translated by H. D. F. Kitto, reproduced by permission of Toby Cole. Translated into English Verse by H. D. F. Kitto, formerly Wills Professor of Greek at the University of Bristol, author of SOPHOCLES: DRAMATIST AND PHILOSOPHER. ANTIGONE is published in SOPHOCLES: THREE TRAGEDIES, Oxford University Press, New York, copyright © 1962.

2. From the Prologue to The Canterbury Tales, from THE PORTABLE CHAUCER translated and edited by Theodore Morrison. Copyright 1949, by Theodore Morrison, by arrangement of The Viking Press, Inc.

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4 "Richard Cory" by Edwin Arlington Robinson is used by permission of Charles Scribner's Sons, From THE CHILDREN OF THE NIGHT.

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Side one

Band 1 from *Antigone* by Sophocles, translated by H. D. F. Kitto, as presented by the Department of Dramatic Art, Hearst Greek Theatre, University of California, Berkeley. This example of early Greek drama, illustrative of language patterns of that day, and unlike those of today's theater, still represents a theme that has for centuries confronted people everywhere. (8:24)

Band 2 "Angelus ad Virginem," an anonymous medieval hymn, sung in Middle English by Hervey Hicks, is illustrative of the singular place hymns such as this one had in medieval society. (:49)

Band 3 from the Prologue to The Canterbury Tales by Geoffrey Chaucer, read by Peter Ustinov. In this short Chaucerian excerpt, the ability of the author to record the idiosyncrasies of the people and the times is distinctly evident. (3:55)

Band 4 "Let Me Not to the Marriage of True Minds" by William Shakespeare, read by Peter Ustinov. This sonnet is one of Shakespeare's most effective tributes to an eternal theme. (:59)

Band 5 "My Last Duchess" by Robert Browning, read by Maurice Copeland. Here is a subtle analysis of character through the use of well-chosen words by a distinguished 19th-century Englishman of deep sensitivity. (3:17)

Side two

Band 1 "Liberty or Death" by Patrick Henry, read by Donald Gallagher. Delivered at the Virginia Convention of Delegates, March 23, 1775, this speech, representative of the hopes of people everywhere, is even today a timely remembrance of the spirit that permeated colonial America. (4:10)

Band 2 from "An Interview with Henry David Thoreau" read by Hans Conried and Arlene Nadel. Thoreau's words and his devotion to his personal ideals is a lesson for today that cannot be overlooked or taken lightly. (5:14)

Band 3 "The Old Chisholm Trail," an anonymous ballad, sung by Cisco Houston. Typical of our expanding American westward movement, ballads such as this one inspired, pleased, and encouraged the early settlers of our country. (2:02)

Band 4 "Miniver Cheevy" and "Richard Cory" by Edwin Arlington Robinson, read by Donald Gallagher. In these two poems the poet reveals his ability to characterize the subtleties in human behavior. (2:37)

Band 5 "The Bell" from "Devotions upon Emergent Occasions" by John Donne, read by David McCallum. Although written in the early 17th century, here is a timely piece of literature pointing out man's responsibility not only to himself but to his fellowman. (1:17)

SPIRITUALS



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SPIRITUALS

Graham Jackson Choir

Waymon Bray, Faustina Tate, Evelyn Taylor - Sopranos • Juanita Crawford, Victoria Smith, Jay Tabor - Altos • William E. Jones - Tenor • Ambrose Phillips - Baritone • Inman Banks - Bass

Conducted by GRAHAM JACKSON

Side One

1. **DEEP RIVER** (Soloist: Juanita Crawford)
2. **CERTAINLY LORD** (Soloist: Ambrose Phillips)
3. **EV'RY TIME I FEEL DE SPIRIT** (Soloist: Juanita Crawford)
4. **AIN'T GONNA WAR NO MORE** (Soloist: Ambrose Phillips)
5. **COULDN'T HEAR NOBODY PRAY** (Soloist: Waymon Bray)
6. **TRAMPIN'** (Soloist: Juanita Crawford)
7. **JOSHUA FIT DE BATTLE OF JERICHO** (Soloist: Inman Banks)
8. **I'M SO GLAD TROUBLE DON'T LAST ALWAYS** (Soloist: Waymon Bray)
9. **HEAVEN** (Soloist: Ambrose Phillips)

Side Two

1. **SWING LOW, SWEET CHARIOT** (Soloist: Faustina Tate)
2. **GO DOWN, MOSES** (Soloist: Inman Banks)
3. **GUIDE MY FEET** (Soloist: Evelyn Taylor)
4. **STEAL AWAY** (Soloist: Faustina Tate)
5. **LI'L DAVID** (Soloist: William E. Jones)
6. **BYE AND BYE** (Soloist: Waymon Bray)
7. **JACOB'S LADDER** (Soloist: Faustina Tate)

THE MUSIC The first soloist whom you hear on this record is a woman, a woman with a truly remarkable voice—Juanita Crawford. You will hear her wonderful voice singing solo in several of these spirituals, and in each other number one of her equally remarkable colleagues in the Graham Jackson Choir sings the solo part.

Westminster's engineering staff was in Atlanta on a recording assignment when they first heard of the Graham Jackson Choir, and the reports were so glowing that they decided that they must hear the group sing. As soon as they heard them they knew that they had made a real "find" and lost no time in getting down to the business of putting the Graham Jackson Choir on tape. The following paragraphs from an article by Harold Martin in *The Atlanta Journal and Constitution* describe the recording session which produced the performances you hear on this disc:

"They were used to singing at parties, where people were milling around, and the background accompaniment to their song was the clink of glasses, and the chatter of voices, and the clatter of waiters clearing away tables. The dead silence in the Hall of Bishops seemed to make them nervous. They sang for an hour, and to those of us who sat there listening, it was beautiful. But something was lacking in it, the recording man said, a quality of spontaneity, of deep feeling.

" 'They are thinking of the sound of the words as they say them, not of the meaning of the words, of the sorrow, the longing and the hope, that the words convey,' said the little man who was bossing the recording. 'Technically it is perfect. But the soul is not there.'

"So they tried it again and again. And still the little man was not satisfied. Finally, it was nearly midnight, and the singers were growing weary now. Their eyes drooped and, as Graham talked to them, one of them began to cry.

"It was then that they began to sing. They kicked off their shoes and threw their heads back, and the melody began to pour from their throats. All the weariness was in it this time, all the anguish, all the longing, all the hope.

"All of us who were listening had heard the spirituals sung a thousand times. But never had we heard them sung like this.

"They sounded as they must have sounded years and years ago, when the glow of the sun in the West was the gateway to heaven, and the tired slaves came home from the fields at eventide pouring out their hearts in golden song.

"In a few months . . . . . the spirituals will be on the market on long-play records under the Westminster label. For hi-fi buffs and ordinary music lovers alike, they'll be well worth watching for."

Of all the music which the Negro race has produced the spirituals rank first and foremost in expressive values. They came from the hearts of an oppressed people whose religious hopes and aspirations were their consoling salvation in life. The spirituals are genuine; they have been cited as more genuine in fervor and faith than any "sung since the psalmists of Israel relieved their burdened hearts and expressed their exaltation."

The birth of these songs has never been exactly determined, but undoubtedly they came with the dawn of slavery. Their rhythmic characteristics reveal a relationship to African songs both in verse forms and in melodic structure, although the music of the white man could hardly have failed to reshape both their melody and their rhythm. All this was intuitive, for the spiritual, like all music of the folk, was purely extemporary, born of an urge to voice emotions. Early texts were based almost exclusively on the Bible.

It was not until 1871, when Professor George L. White of Fisk University formed the Jubilee Singers, that recognition of Negro spirituals began. Their first tour gave large audiences their first opportunity to hear these simple and moving songs. People were so deeply impressed that it proved profitable to make these songs available in harmonized form. Interest in the music of the Negro, like the pebble in the pond, widened its circle slowly but surely. It took a simple-hearted and modest European peasant, a singularly gifted musician himself, to awaken that interest and make all Americans realize the worth of this music which, having sprung from the hearts of an unjustly suppressed people, none the less belongs to all the people.

That man was Antonin Dvorák. The year was 1894. Dvorák said of the melodies of the spirituals: "They are the most striking and appealing melodies found on this side of the water . . . What songs, then, belong to the Americans? They are the melodies that would stop him on the street if he were in a strange land and make the home-feeling well up in him." A stranger to our shores, he none the less contended that the Negro spirituals were the most indigenous and the freshest melodies he had heard in this country. He rebuked one American composer, whom he found influenced by European strains and idioms, by saying: "Here, in the music you have neglected, even despised, is something spontaneous, sincere, and different, native to your own country. Why not use it?"



GRAHAM JACKSON CHOIR

Front row, left to right: Faustina Tate, Waymon Bray, Evelyn Taylor, Juanita Crawford. Second row, left to right: Graham Jackson, Ambrose Phillips, Inman Banks, William E. Jones

THE ARTIST *GRAHAM JACKSON, pianist, accordionist, and founder and conductor of the GRAHAM JACKSON CHOIR, is one of the best-known musical entertainers in the country. He has appeared as guest artist on many television and radio shows on the leading networks, and he has had a daily radio program of his own for the past seven years. He makes regular tours throughout the United States, has been Choir Director and Organist at the First Congregational Church in Atlanta for more than twenty years, and performs at innumerable conventions and civic occasions all over the country. He was Official Entertainer for President Roosevelt, for whom he played many times both in Washington and at the Little White House, and he has given Command Performances for President Truman and for President Eisenhower.*

THE RECORD This is a STEREOPHONIC recording, processed according to the R.I.A.A. characteristic from a tape recorded with Westminster's exclusive "Panortho-phonic"® technique. It should be played only with a stereo cartridge. To achieve the greatest fidelity, each Westminster record is mastered at the volume level technically suited to it. Therefore, set your volume control at the level which sounds best to your ears and, for maximum listening pleasure, we recommend that you sit at least six feet from the speaker. Variations in listening rooms and playback equipment may require additional adjustment of bass and treble controls to obtain NATURAL BALANCE.

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Printed in U.S.A.

IVORY TIGER
VARIATIONS ON A THEME

by Joseph E. Brockman



Joey Brockman loved music.

He began taking piano lessons when he was only 4½ years old, and wrote "Ivory Tiger" as an assignment two years later. He played it for his teacher who recorded it on a cassette at his lesson on June 13, 1978. That was to be his last lesson . . . ever. The following week Joey got the chicken pox, then developed symptoms of Reye's Syndrome and died one week later.

The first cut on this album is taken from the recording when Joey first played "Ivory Tiger" for his teacher. "Ivory Tiger" was transcribed from that original tape by Joey's teacher, Mrs. Barabara Wasson, and her son Steve. Sale of the sheet music became the first fund-raising effort of MUSIC-A-THON, the fund-raising project of the National Reye's Syndrome Foundation of Bryan, Ohio.

A word about the recording of this album. We have titled it "Ivory Tiger — Variations on a Theme", but it might be more properly titled, "Improvisations on a Theme". The idea for the album started when Joey's mother, Ginger Brockman, took the sheet music to Reverend Michael Bernert, a priest of the Archdiocese of Cincinnati, Ohio. Reverend Bernert, had studied music at the College Conservatory of Music in Cincinnati, Ohio and at the French Academy of Music in Paris. He suggested that he might be able to expand Joey's melody into a full record. The idea became a reality when the Knights of Columbus Council No. 4022 of Dayton, Ohio, donated the money to produce the album with Reverend Bernert at the piano. However, Reverend Bernert never had the opportunity to write down any of his variations; so, when he got to the recording session there was no sheet music to follow. Instead he worked to create different moods by improvising on Joey's basic theme.

It is safe to say that Reverend Bernert was truly inspired that day. He was able to expand Joey's melody in a light classical style without losing its original theme. The end result is an album of unique and quite enjoyable listening, made all the more meaningful with the knowledge that proceeds from its sale will go to help fight the disease that claimed young Joey's life.

All funds raised by the National Reye's Syndrome Foundation are used for research into Reye's Syndrome, and for the dissemination of information about this disease that strikes children from infancy through nineteen years of age. For more information about Reye's Syndrome ask your doctor, or write the National Reye's Syndrome Foundation, P.O. Box 829, Bryan, Ohio 43506.



JOSEPH E. BROCKMAN
August 20, 1971 — June 27, 1978

MUSIC-A-THON
National REYE'S SYNDROME Foundation

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「EVERYBODY NEEDS A FRIEND」

드디어 국내 시판!

영국 South-east 중심으로 활약하던 "Martin Turner"와 "Steve Upton"이 1969년에 결성한 그룹이다. 초기에는 영국 클럽 등을 다니며 연주 활동을 펼치면서 음악 실력을 쌓았으며 영국 밴드라기 보다는 미국적인 음악 스타일이 더욱 강했다. 이들은 투윈 기타 하모니의 창시자이기도 하며 강한 보컬은 타의 추종을 불허한다. 여기에 소개된 앨범 "Wishbone 4"는 1973년에 발표한 앨범으로써 그중 ""Everybody Needs a Friend(모든 사람들은 친구를 필요로 한다)"는 뒤늦게 국내에 히트한 노래로써 유행에 관계없이 꾸준한 사랑을 받는 노래이다.

EVERYBODY NEEDS A FR

주식회사 대성음반

DAE SEONG

새음반소개



닐 다이아몬드20곡 걸작집
MCTV-2/DM-0018
닐 다이아몬드의 음악세계 30년을 총망라한 "앤솔로지" "Solitary Man", "Sweet Caroline", "Play Me", "Stones", "Song Sung Blue", "I'm I Said" 등 히트한 20곡을 수록하였다.



로싱톤 클리스 밴드
MCA-5207/DM-0021
바람에 산 "레너드 스키너드"의 후신의 "로싱톤 클리스 밴드"의 두번째 앨범으로 "그 여자"와 "레이" 등을 수록한 "태스" 등 비롯해서 "Next Phase Call" 등 10곡이 구성되어 있으며 "레너드 스키너드"를 지금도 아끼는 많은 팬들에게는 귀한 선물이 될 것이다.



멜 라 니
BDS-5705/DM-0028
허스키한 목소리와 조스럽는 듯한 창법으로 노래하는 멜라니의 대명사 "Saddest thing(슬픈 것들)" 등 비롯해서 "Ruby Tuesday", "What Have They Done To My Song Ma" 등 주옥같은 레코딩곡가 수록되었다.



크루세이더즈 스탄딩 볼
MCA-5254/DM-0033
국내에서 처음발매되는 크루세이더즈의 음반은 재즈 음악을 추구는 팬들에게 제 값진 선물이다. 독특한 연주와 소울 풍의 곡 "Stand" 과 같이"가 조명되어 노래한 "I'm So Glad I'm Standing Here Today"를 비롯해서 7곡이 수록되어 있다.



레너드 스키너드
레너드 스키너드의 선언
MCA-3019/DM-0038
8개의 골드 레코드와 7개의 플래티넘 레코드를 획득한 레너드 스키너드의 첫번째 앨범으로 "그 여자"와 "Simple Man" "Free Bird" "Tuesday's Gone" 등 남부의 향기가 물씬 풍기는 사운드를 들려주는 "레너드 스키너드"의 대표적인 앨범이 될 것이다.



도니 아리스 / 킹 쿨
MCA-5237/DM-0022
"화일드 체리"에서 기타리스트로 화려했던 "도니 아리스"의 야심작이다. 최근에 전 세계적으로 화제가 되고 있는 "My Girl"과 "Sweet Merlin" 등 10곡이 수록되었다.

DAS/MCA/ALSHIRE

DAE SEONG 주식회사 대성음반



Side One
Ballad of the Beacon (4:58)
No Easy Road (3:40)
Everybody Needs a Friend (8:27)
Helpless (P.kendric) (3:35)

Side Two
Doctor (5:48)
Sorrel (5:02)
Sing Out the Song (4:21)
Rock'n Roll Widow (5:41)

Ted Turner
Lap-Steel, 12 String,
Acoustic and Electric
Guitars, and Vocals

Andy Powell
Acoustic and Electric
Guitars, and Vocals

Martin Turner
Bass Guitar and Vocals

Steve Upton
Drums and Percussion

Lyrics by Martin Turner
except 'Rock'n Roll
Widow' by Steve Upton

Music by Wishbone Ash

Engineer; Keith Harwood
(for a shillin')

Management; Miles Axe
Copeland III ('Captain Goddam')

Cover Design and
Photography; Hipgnosis
Tinting; Maurice Tate

Equipment Goodies and
Patience;Spoon,
Hobbit, Alf and Harry

Thanks also to George
Nash for keyboards on
'Everybody Needs a Friend'
Thanks to Graham
Maitland for piano on
'No Easy Road'
Thanks to Jimmy Helms, Phil Kenzie,
Dave Coxhill and Bud Parks for
brass on "No Easy Road."

Recorded in February
and March 1973
at Olympic and Apple
Studios—London
Publishing: Miles Music Ltd.—ASCAP
Graham Maitland appears through
the courtesy of Epic Records.
Produced by Wishbone Ash

로크 기타의 아름다운 화음

을 가진 음악 애호가라면 「위시 본 애쉬」 그룹을

다운타운의 음악실 D-J들이 알 타무어 틀어대 ional」는 점차 애청자가 늘어나 뒤늦게 발송개에

마음을 모두 빼기고 마는 「Everybody Needs a 관계없이 애청되는 로크 명곡이 된지 오래다. 통기타의 찬란한 호름이 한참 퍼져오다가 보 된 듯한 음성은 모든 회로운 이름을 훈훈한 인정 니고 있다.

악기의 매력을 더한층 느끼게 해주며 누구나 기 해하기도 한다.

이 존재는 무엇일까? 미국 굴지의 레코오드 메 Newton은 다음과 같이 지적했다.

최정상의 라이브 밴드로 타의 추종을 불허했

으며 특히 투린 리드 기타(Twin Lead Guitar : 리드기타는 일반적으로 한명이었으나 이 그룹은 두 명이 리드를 담당하였다)라는 독특한 편성으로 로크 팬을 매혹시켰다. 원래 투린 리드기타는 「아드바스」 그룹시절 제프 백과 지미 페이지가 시도하였으나 「위시본 애쉬」 그룹은 이러한 기타 연주를 본격적으로 정착나갔다.

「위시본 애쉬」는 어느 그룹보다도 로크 기타의 연주 테크닉을 가장 화려하게 표현한 대명사적인 그룹으로 지금도 평가 받고 있다."

여러장의 앨범 가운데 「위시본 애쉬」 앨범은 가장 정상의 인기를 집중받던 시절(1973)에 발매된 것으로 로크 명반에 꼬는 명작이다.

특히 테드 터너(기타)와 앤디 포웰(기타)의 두 기타리스트가 연출하는 기타 사운드는 많은 기타 지망생의 교과서적인 역할을 해내고 있기도 하다.

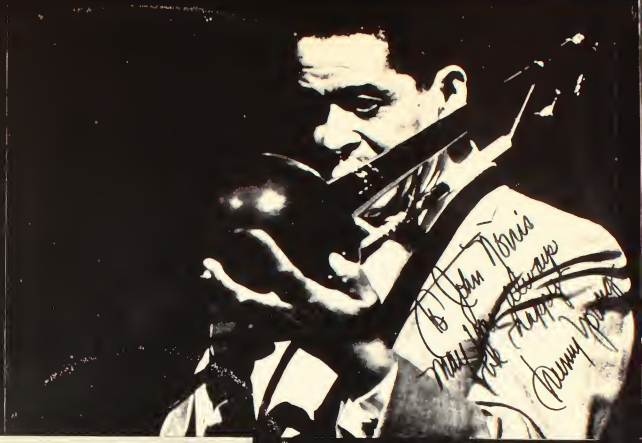
80년대에 들어선 지금에도 부족한 음악성을 내세우는 아티스트의 등장이 없는 이 때에 「위시본 애쉬」 앨범이 비록 옛 시절의 레코오드 앨범이지만 로크 팬들의 갈증을 풀어주기에는 충분할 것이며, 레코오드 수집가에게 없어서는 안 될 명반이다.

GA 8204-L2585 ~ 2591
8202-L370
DP 82-499 (1982 5 11)

MCA RECORDS

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GOVERNOR TROMBONES





DESIGN GORM VALENTIN

Trummy Young & James Archey

Rarities no. 12 *

GOVERNOR TROMBONES

SIDE I.
1 TIGER RAG
2 TEXAS MOANER BLUES
3 SENSATION RAG
4 CHRISTOPHER COLUMBUS
5 SWANEE RIVER

SIDE II.
1 THAT'S A PLENTY
2 YOU'LL NEVER KNOW
3 WHEN YOU'RE SMILING
4 I CAN'T GIVE YOU ANYTHING BUT LOVE
5 YOU CAN DEPEND ON ME

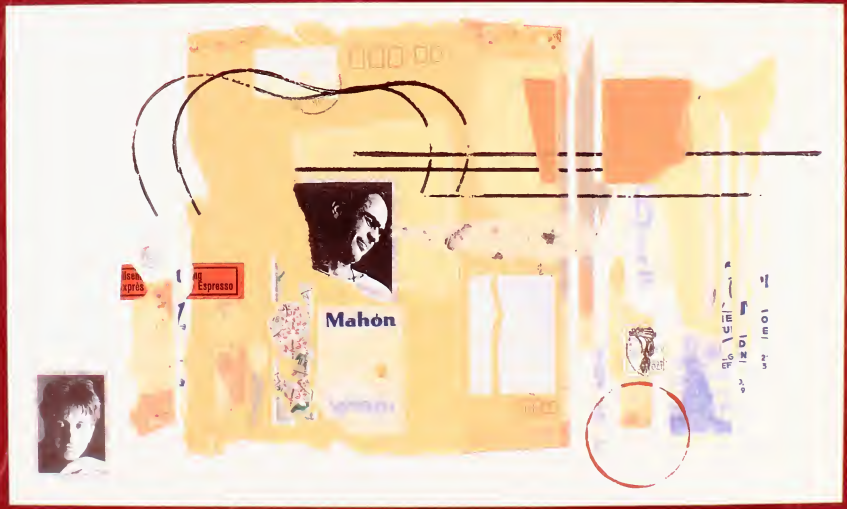
PERSONNEL: SIDE I NO 1 - 5 & SIDE II NO 1:
LOUIS HENRY (TPT), JAMES ARCHEY & CLAUDE GOUSSET (TBN'S), MICHEL ATTENOUX (SOP), GERARD BADINI (CLT), GEORGE ARVANITAS (PNO), GUY PEDERSEN (SBS) AND FRANCOIS GALEPIDES (DMS)
RECORDED IN PARIS, FRANCE, JANUARY 27TH, 1955

PERSONNEL: SIDE II NO 2 - 5:
TRUMMY YOUNG (TBN & VOC), GUY LAFITTE (TEN), GEO DALY (VBS), ANDRE PERSIANY (PNO), ARWELL SHAW (SBS) AND KANSAS FIELDS (DMS)
RECORDED IN PARIS, FRANCE, DECEMBER 6TH, 1955.

Rarities no 12

EDUARDO NIEBLA ANTONIO FORCIONE

Celebration



VENTURE



EDUARDO NIEBLA ANTONIO FORCIONE

Celebration

Side One
1. FOR VIC*
2. ON RETURN†
3. CELEBRATION*
4. FOLK SONG‡

Side Two
1. FUENTE FRESCA†
2. NOSTALGIA*
3. CAROUSEL†

Recorded and mixed at The Garden Studios, September 1987
Produced by Mick Williams, Eduardo Niebla & Antonio Forcione
Engineered by Mick Williams
Executive Producer: Declan Colgan

All titles written by *Antonio Forcione
†Eduardo Niebla ‡Antonio Forcione and Eduardo Niebla

Digitally mastered at Tape One Studios by Jack Adams (LP/Cass)
Special thanks to Fritz Amed, George Babbington , Corinne Simcock Bruce Perrin (of Barnes and Mullins) and "Shadow" **manufacturers of the** GTM-6 Guitar-to-Midi Converter
US mastering by Sam Feldman at Atlantic Studios, N.Y.
Sleeve Design by Icon, London
Illustration by Richard Evans
Artwork by Mekon

For further information write to:
Venture Records
c/o Virgin Records, Kensal House,
553/579 Harrow Road, London W10

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VENTURE

CBS
INTERNATIONAL
20366

EYDIE GORME

canta en español con

LOS PANCHOS

NOSOTROS / AMOR
PIEL CANELA / LA ULTIMA NOCHE
Y... / CUANDO VUELVA A TU LADO
SABOR A MI / MEDIA VUELTA
NOCHE DE RONDA / HISTORIA DE UN AMOR
CAMINITO / DI QUE NO ES VERDAD



EYDIE GORME canta en español con LOS PANCHOS

CBS INTERNATIONAL
DML - 20366

Lugar de la cita: Nueva York, la Babel de Hierro . . .
Fecha: días 14, 18 y 19 de febrero de 1964.
Asistentes: Eydie Gorme, Chucho Navarro, Alfredo Gil y Johnny Albino.
Propósito: hacer realidad un ambicioso proyecto.

Es reconocida la popularidad del trío más internacional y consistente de la historia. Lo es igualmente la trayectoria artística de una auténtica elegida de la fama que es hoy por hoy la más prometedora artista de nuestro elenco femenino.

Contando con estas cartas, valiosísimas en dos territorios, y aprovechando las facilidades de nuestra era supersónica, la combinación fue una realidad que sobrepasó lo que con tanta minuciosidad se había planeado.

El requinto, las armonías y un repertorio de lujo, enmarcaron la unidad sonora que sólo puede realizarse con un póker de ases como el que forman **Eydie Gorme y Los Panchos.**

La turco-norteamericana, considerada por Chucho Navarro como la cantante más profesional que ha conocido, insertó su cálida voz en el molde y el estilo de nuestro famoso trío, para lograr un álbum que hará historia en nuestra industria fonográfica.

Nueva York, Eydie Gorme, Los Panchos... la cita había concluido y su recuerdo ha quedado aquí, en el corazón de las canciones que hablan de amor y en la satisfacción de ver cumplida con creces una ilusión profesional.





lado 1

NOSOTROS
PIEL CANELA
Y...
SABOR A MI
NOCHE DE RONDA
CAMINITO

lado 2

CUANDO VUELVA A TU LADO
DI QUE NO ES VERDAD
LA ULTIMA NOCHE
HISTORIA DE UN AMOR
MEDIA VUELTA
AMOR

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sugestiones para su discoteca

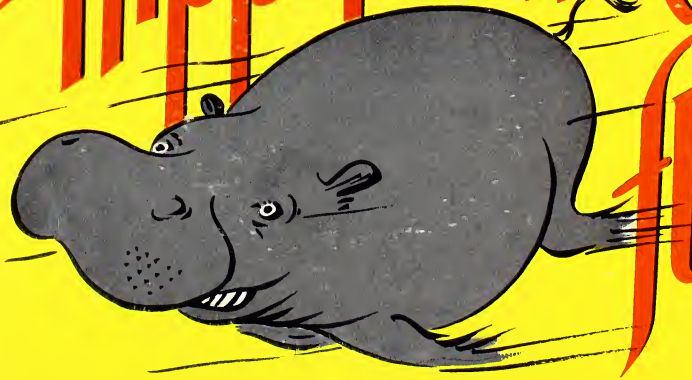
PEDRO FLORES - TRIO LOS PANCHOS
Que te Pasa. Perdón. La Despedida. Amor Perdido. Irresistible. Margie. Te he Jurado. Borracho no Vale. Obsesión. Bajo un Palmar. Venganza. El Ultimo Adios.

CANTANDO BOLERO
LOS PANCHOS (Gil, Navarro y Albino)
Pa' Todo el Año. La Corriente. Advertencia. Diariamente. Dos me Señaló. Flor sin Color. Media Vuelta. Di que no es verdad. Madrugada Negra. Horas Nuestras. Mi Unica Verdad. Nada de ti.

LOS PANCHOS EN ARGENTINA
Silencio. Mi Buenos Aires Querido. Volver una Noche. Amores de Estudiante. Amargura. Golondrinas. Caminito Soleado. Mesilla de Arrabal. Sus Ojos se Cerraron. Guitarra Mia. Arrabal Amargo. Fomo y Obligo.

LOS PANCHOS EN BRASIL
(Gil, Navarro y Albino)
No existiré sin ti. Cariñoso. Llore Conmigo. Indiferencia. Amargura y Agonia. Arrepentimiento. Vuelve Corazón. Reverso. Prueba de Amor. Llevame Contigo. Si el Tiempo Entendiera. Noche de Paz.

Fly Hippopotamus Fly



GILEAD

1215

Songs written & performed by

Ed Lipton

Daniel Louis Bloch - Guitar

Fly Hippopotamus Fly

Songs Written and Performed
by Ed Lipton

Daniel Louis Bloch, guitar.

SIDE ONE

1. My Rhinoceros (4:27)
2. Fly, Hippopotamus, Fly (3:25)
3. What Do The Animals Do? (3:18)
4. The Bubble (3:29)
5. The Never Song (4:16)
6. All The Colors of the Rainbow (2:40)

SIDE TWO

1. At The Circus (5:19)
2. The Animal Apartment House (5:01)
3. Animal School (3:19)
4. The Spelling Song (4:29)
5. My Brother (2:03)

All Songs BMI.



Photo by Eliot Cohen

DANIEL LOUIS BLOCH is a unique guitar talent, equally at home with classical, rock and folk music. In this album, the sensitivity and humorous touches of his arrangements add new dimensions of beauty and fun to the songs.

ALL SONGS copyright© by Edward Lipton. "Animal School", copyright© 1968 and 1969; "My Brother" and "The Animal Apartment House", copyright© 1969; "My Rhinoceros" and "At The Circus", copyright© 1970. All others, copyright© 1968.

Printed in U.S.A.

PERHAPS THE MOST REMARKABLE THING about Ed Lipton's children's songs is that while children of all ages giggle, laugh, love them, learn them and sing them with tremendous enthusiasm, adults too equally enjoy them. At any concert, adults are the first to request him to sing "Fly, Hippopotamus, Fly", "Animal Apartment House" or other of his children's songs.

If you talk with Ed Lipton about his songs, the reason for this becomes apparent. Ed believes that too many writers and entertainers underrate the ability of children to understand and appreciate. He feels that too often children's sensitivity and creativity are dulled rather than allowed room to grow.

Most important, Ed adds, too often, second-rate material that wouldn't pass muster with an adult audience is considered perfectly fine for children. "If you write a song that can't be appreciated by adults, then it isn't good enough for children."

If you are looking for the very best children's material available, genuinely enjoyable, moving, meaningful and funny — songs that tend to bring out the best in children rather than the worst — and above all, songs that are original, lively and thoroughly singable, then this is the record for you.

Without phoniness and frills, here is a personal concert for you and yours by perhaps the best children's song writer on the scene today.

MY RHINOCEROS — Everyone should have a pet.

FLY, HIPPOPOTAMUS, FLY — The title is self-explanatory.

THE BUBBLE — A boy and his bubble gum go on an adventure together.

WHAT DO THE ANIMALS DO? ("When It's Five O'Clock in the Zoo") — If you go to a zoo, you usually stay no later than five or six o'clock, and then you go home. Well, when the zoo closes, the animals have done their day's work, so they go home too.

THE NEVER SONG — The logic or illogic of word construction.

ALL THE COLORS OF THE RAINBOW — A love song dedicated to the world around us and everyone in it.

AT THE CIRCUS — A day at the circus can be memorable for many reasons - - - the clowns, the acrobats, the elephants, the concession stands. Excitement and involvement keynote this very special circus song.

THE ANIMAL APARTMENT HOUSE — We said a while back that the animals in the zoo go home at five or six o'clock. They do. And this is where they live.

ANIMAL SCHOOL — And this is where the animals who go home from the zoo and live in the apartment house send their children.

THE SPELLING SONG — There are many irregularities in the English language, particularly in the pronunciation of words. Some of them are spelled out in this song.

MY BROTHER — Everything living in this world has a value and a worth all its own and the lives of all are interconnected. A funny song with a serious message.

GIL EAD
1225

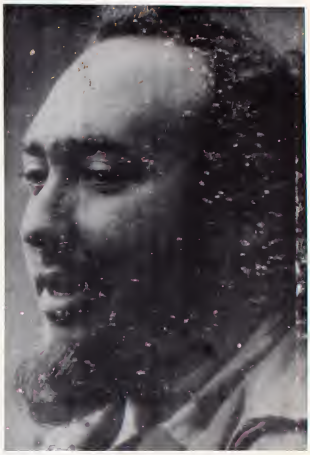


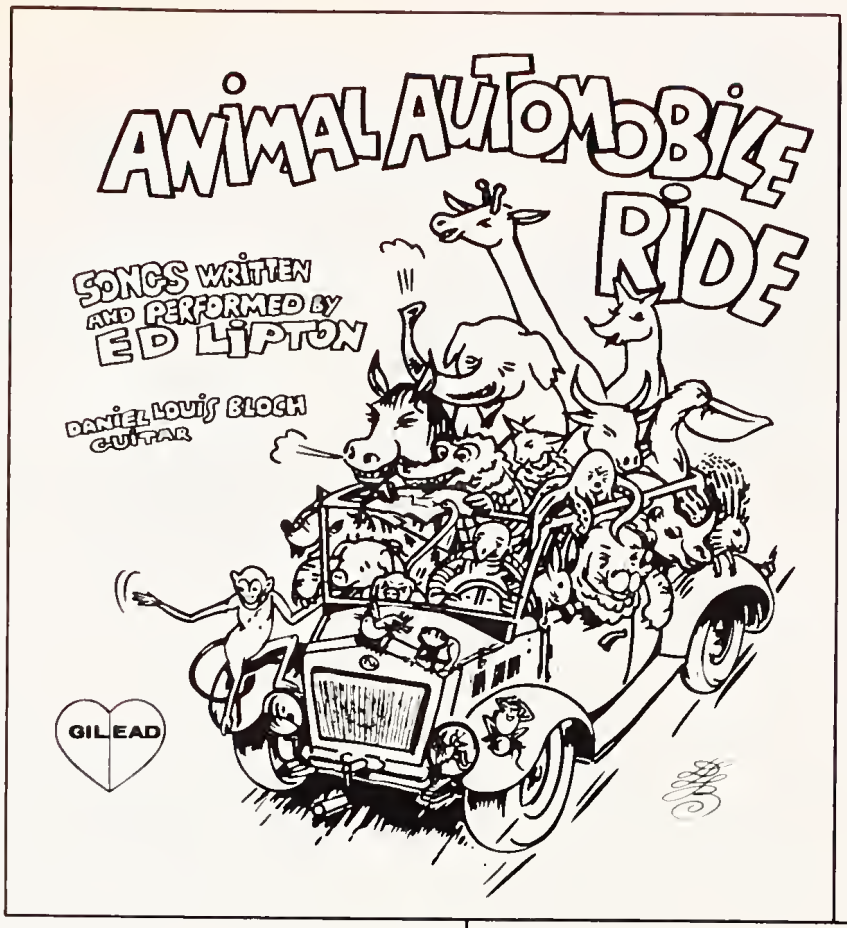
Photo by Lee Rumsky

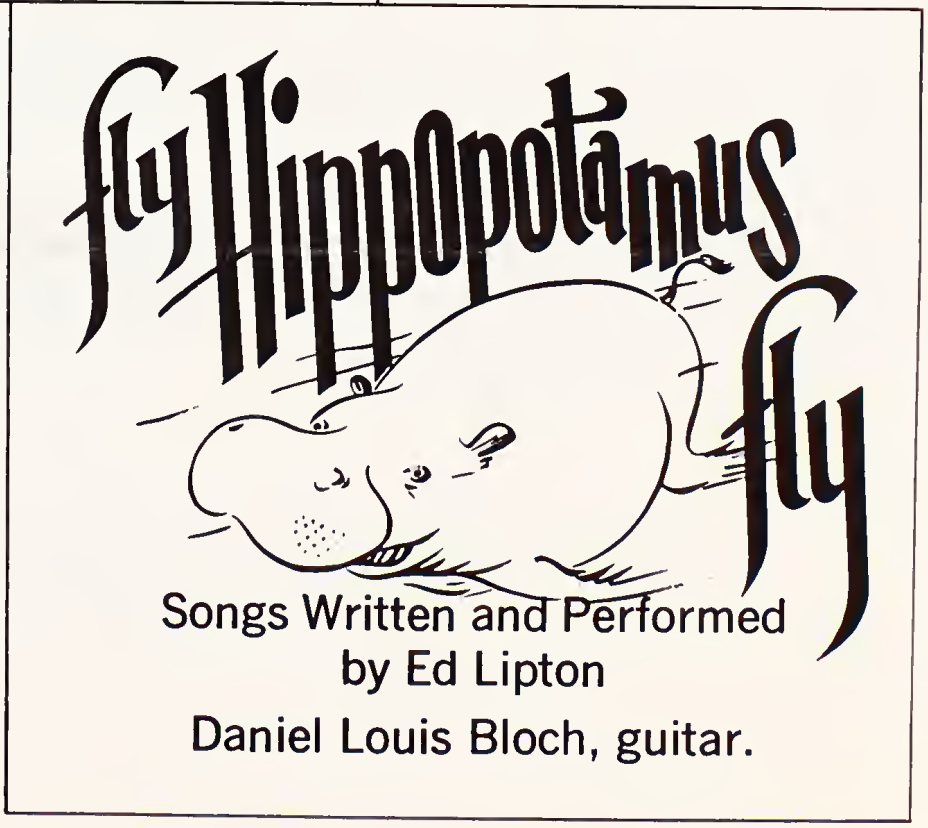
ED LIPTON has had wide experience in working with and singing for children — as a teacher, as a children's folk music program director and at concerts. He has conducted children's song workshops and sung at a number of folk festivals. His songs have been performed on TV and radio programs and have appeared in various folk music publications. This is his first recording. A second children's song album will appear shortly.

Cover
Design
by
David Ludwig Bloch

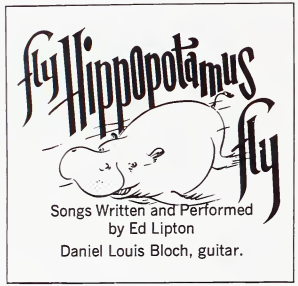
GIL EAD MUSIC, INC. Box 532 Cathedral Station New York, N. Y. 10025

Two From Gilead...





ED LIPTON'S FIRST RECORD ALBUM. FORTY-ONE MINUTES OF VERY SPECIAL CHILDREN'S SONGS THAT ADULTS FIND EQUALLY DELIGHTFUL. THE KIND OF MATERIAL YOU WANT FOR YOUR CHILDREN BUT USUALLY HAVE DIFFICULTY FINDING. A WONDERFUL, TASTEFUL GIFT.



Available From Gilead Music, Inc.

MY RHINOCEROS — Everyone should have a pet.

FLY, HIPPOPOTAMUS, FLY — The title is self-explanatory.

THE BUBBLE — A boy and his bubble gum go on an adventure together.

WHAT DO THE ANIMALS DO? ("When It's Five O'Clock in the Zoo") — If you go to a zoo, you usually stay no later than five or six o'clock, and then you go home. Well, when the zoo closes, the animals have done their day's work, so they go home too.

THE NEVER SONG — The logic or illogic of word construction.

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THE SPELLING SONG — There are many irregularities in the English language, particularly in the pronunciation of words. Some of these were spelled out in an earlier album. Here are some brand new ones.

MY BROTHER — Everything living in this world has a value and a worth all its own and the lives of all are interconnected. A funny song with a serious message.

And Now —

ANIMAL AUTOMOBILE RIDE





GIRAFFES MAKE EXCELLENT PETS — There are many reasons for this. Here are just a few.

JUMP, ELEPHANT, JUMP — Some of the problems of living in an apartment house if you're an elephant.

ANIMAL CAMP — When summertime rolls around, the animal mothers in the zoo want the best for their children. So they send them to the country for a vacation.

THE INSECT SONG — The wonderful world of bugs.

SANTA CLAUS — Several years ago, department stores began the practice of hiring two Santa Clauses at the same time, one black and one white. While it was a welcome change, this song looks forward to the day when it won't matter whether a store has two black Santa Clauses, two white ones or two green ones, when people will be accepted for their own worth alone. Hopefully that day will come soon.

ANIMAL AUTOMOBILE RIDE — The animals in the zoo work hard all week entertaining the people. It's only natural that on their day off they want to get away from it all by going on an outing.

THE SPELLING SONG — There are many irregularities in the English language, particularly in the pronunciation of words. Some of these were spelled out in an earlier album. Here are some brand new ones.

HIDE AND SEEK — Animals like to play games too.

THE NEVER SONG — New examples of the logic or illogic of word construction.

THE SOUND SONG — There are many different things in this world and they make so many different kinds of sounds

IT IS NOT UNUSUAL FOR ADULTS to love Ed Lipton's children's songs. In fact, it is typical of the feeling on the part of people of all ages that Ed Lipton's songs are something very special, for both children and adults.

This is being borne out increasingly in homes and schools coast to coast where his first children's record album, "Fly, Hippopotamus, Fly" is being played. There are children who won't eat without Ed's record playing, children who play Ed's songs constantly until they have them all memorized, teenagers and adults who listen to the songs for their own enjoyment, and whole families that sing Ed's songs and improvise on them when they go on outings.

Ed Lipton has been involved all his adult life in working with children as well as adults, as a teacher, as a recreational leader, and as a composer-performer at folk festivals, concerts and in schools. His songs have been used on TV and radio. have been featured in various teacher workshops and have appeared in leading folk music publications.

As one reviewer pointed out, Ed Lipton "understands what amuses young people and what interests them." In fact, it is precisely his understanding of children, his respect for their minds and their feelings that enables him to write successfully for young people. This is because Ed refuses to underrate the capacity of children to absorb. His songs are genuinely intelligent, meaningful and funny not just for children, but for everyone.

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NOCHES EN LOS JARDINES DE ESPAÑA

MANUEL DE FALLA

GONZALO SORIANO

ORQUESTA NACIONAL DE ESPAÑA

Director ATAULFO ARGENTA



FOTO-COLOR. COSTINA

MCC 30054



ATAULFO ARGENTA

Como base de lo que, con el tiempo, hubo de fructificar en el director de orquesta más representativo de toda nuestra historia contemporánea, disponía Ataúlfo Argenta de una envidiable, completa formación. Estudios sólidos en el Conservatorio, que no se limitan al piano: que, firmes las raíces del solfeo, también se orientan al violín y no desdeñan la música de cámara, la armonía y la composición. Argenta conoció dificultades, penurias, problemas de toda índole. Fue pianista en fosos, cafés y salas de baile; miembro de una Masa Coral, acompañante de toda clase de solistas, director de una orquesta estudiantil; nuestro concertador en temporadas líricas... Argenta, que prepara los recitales mientras atiende a sus necesidades más perentorias con trabajos musicales de todo tipo, no está satisfecho aún. De ahí su decisión: completar en Alemania el bagaje, muy considerable ya; depurar técnica y estilo, conocerlo todo, ser insaciable auditor de conciertos, recitales, óperas, ensayos... No es el momento de analizar en detalle su carrera. Puede serlo de recordar que sólo en doce años pasó Argenta, si no del balbuceo inicial —que siempre acusó destreza—, de la condición de maestro bisoño a la de primerísima batuta europea, una de las indiscutibles de su generación. Claridad en el gesto, precisión de batuta, facilidad para vencer problemas de técnica expresiva y plástica. También, presencia física sugestiva en el epodiuma: nervudo, categórico, amplio de ademanes, limpio de afectaciones, con mando y autoridad permanentes, con gesto múltiple, ajeno al fácil teatralismo, porque buscaba fines y no efectos.

Director de orquesta por la gracia de Dios... A los cuarenta y tres años, ¡qué historia más bellamente esmaltada por efemérides gloriosas! ¡Y qué trágico destino el que siega en flor la vida que tantas nuevas páginas memorables anunciaba!

Nada, sin embargo, podrá arrebatarnos el recuerdo conmovido, la evocación vehemente de Ataúlfo Argenta —castreño, montañés, entrañablemente vinculado a su tierra—, el más universal de los directores españoles.

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NARCISO YEPES (GUITARRA)

CONCIERTO DE ARANJUEZ

Fué estrenada esta obra en Madrid, el día 11 de diciembre de 1940, constituyendo su estreno un verdadero acontecimiento musical, y el problema que suscitó mayor expectación ante esta obra fué la utilización conjunta de orquesta y guitarra, problema que está resuelto de forma casi mágica por la técnica extraordinaria de este joven compositor.

He aquí el análisis que de la obra hizo su propio autor:

«**Re** mayor, **Si** menor y **Re** mayor, son las tres tonalidades que, respectivamente, cobijan los tres tiempos en que el concierto se divide.

»La exposición del primer tiempo no deja de presentar algu nas curiosidades: el **tutti** orquestal habitual en los conciertos, y que a modo de pomposo heraldo expone los dos temas del primer tiempo, es en éste sustituido por un breve preludio: la guitarra, apoyada en el venerable báculo de los contrabajos, que hacen oír un pedal de **Re** en pianissimo, bate y rasguea una fórmula rítmica muy característica, sobre el acorde perfecto de **Re** mayor, que gana intensidad, y a la que sucede otro elemento rítmico más enérgico y en punteado, que se resuelve en una rápida escala descendente, tras la cual la cuerda, y luego toda la orquesta, repite este breve preludio. Todo sobre la tónica de **Re**; y sobre este mismo acorde exponen los violines el primer tema de la obra, acompañado y seguido por las dos fórmulas rítmicas de la introducción, que desempeñan papel preponderante en todo el primer tiempo.

»Otra particularidad de este tiempo es la exposición del segundo tema, que, contrariamente a lo instituido, arranca también de **Re** mayor para saltar a **La** mayor y buscar la cadencia sobre **La** menor, tonalidad en la que comienza la sección central del tiempo, cuyo desarrollo suministra el primer tema.»

La reexposición está privada de la introducción, y el segundo tema sigue una transmutación tonal para buscar la cadencia sobre la tónica, cadencia a la que sigue una breve coda sobre los elementos de la introducción.

El segundo tiempo, **adagio**, está compuesto en cinco compartimientos, pero con una sola unidad temática.

Se abre este tiempo por unos arpegiados de la guitarra sobre los que se eleva la voz doliente y nostálgica del corno inglés, al que responde luego la propia guitarra, que repite la misma melodía en fórmulas guitarrísticas melismáticas.

La segunda aparición de la frase (tercer compartimiento del tiempo) se expone en la subdominante (**Mi**) y está encomendada a la guitarra, a solo. La tercera reaparición en **Fa** dominante (**Fa** sostenido) está encomendada al **tutti**, y estalla después una larga cadencia, terminando el tiempo en un pianissimo sobre **Si** mayor.

En esta misma tonalidad se expone el tema único del tercer tiempo, **Allegro gentile**, y sobre una métrica particular se desenvuelve en una suerte de rondó, si bien las breves secciones que separan las reexposiciones del tema en **Re**, **Sol**, **La** y **Re**, con figuraciones rítmicas, no tiene fisonomía particular. Un rápido y súbito descenso de la guitarra termina la obra en un pianissimo de pizzicati.

MANUEL DE FALLA
GONZALO SORIANO (PIANO)

NOCHES EN LOS JARDINES DE ESPAÑA

Durante su estancia en París, a raíz de los éxitos obtenidos por el estreno de «LA VIDA BREVE», comenzó a hablarse entre los amistados de Falla —Dukos, Debussy, Raval, Florent, Albéniz, Viñez, etc. — de los nocturnos, los cuales el maestro había dado a conocer en la intimidad de su estudio, y en el cual se solía recoger el artista, que por otra parte menospreciaba la vida mundana.

Pero Falla se resistía a sacar sus obras a la sanción pública sin antes retocarlas y pulirlas concienzudamente.

Aquellos nocturnos para piano constituyeron la obra «NOCHES EN LOS JARDINES DE ESPAÑA», que Falla dió a conocer en su patria al regresar a ésta como consecuencia de la primera guerra mundial.

Estas impresiones sinfónicas para piano y orquesta son como un sueño nostálgico del artista «en extraña lejanía de presencia».

I. — **EN EL GENERALIFE.** Recuerdo de los famosos jardines de la tierra donde vivió y con la que sueña el corazón del artista, y sale a relucir todo el sortilegio de luz, color y cadencia sonora que entre arabescos guarda el Generalife.

II. — **DANZA LEJANA.** Como engarce de la inquietud del alma del artista con sus sueños y deseos, hace el dibujo desde la lejanía de la danza que es idomática, sobre todo en Andalucía; expresión viva de sentimientos nobles y de deseos.

III. — **EN LOS JARDINES DE LA SIERRA DE CORDOBA.** Nueva resurrección y nuevo vivir con su propio deseo que, aunque es sueño, él, el artista, lo hace realidad palpable.

Desde la lejanía, como había dicho un crítico musical, Falla sueña y hace realidad su sueño.

Esta obra maravillosa de Falla, nacida bajo las influencias del ambiente en que la escribe, trajo consigo toda la personalidad del artista y toda la independencia y amor extraordinario por el arte puro, sin concesiones.

Porque uno de los méritos más positivos de Manuel de Falla, es el de haber enaltecido la música española, rediminéndola de burdos efectismos.

Falla nació en Cádiz, el 23 de noviembre de 1876, y murió en Alta Gracia (República Argentina), el 13 de noviembre de 1946.

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CHARLES BROWN

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Boss of the Blues



DRIFTIN'
OUR DAY WILL COME
GO AWAY LITTLE GIRL
DAYS OF WINE AND ROSES
MY SILENT LOVE
THROUGH THE COURTESY OF LOVE
SINCE I FELL FOR YOU
MORE (Theme from Mondo Cane)
SO LONG
FIRST LOVE
TO YOU MY LOVE
IN MY WILDEST DREAMS

MAINSTREAM

Mainstream RECORDS

S/6007

CHARLES BROWN

CHARLES BROWN—*organ* **FREDDIE SIMON**—*tenor* **ROY COLEMAN**—*guitar* **CHARLES BRADY**—*drums*

1. DRIFTIN'
2. OUR DAY WILL COME
3. GO AWAY LITTLE GIRL
4. DAYS OF WINE AND ROSES
5. MY SILENT LOVE
6. THROUGH THE COURTESY OF LOVE

Boss of the Blues

7. SINCE I FELL FOR YOU
8. MORE (Theme from Mondo Cane)
9. SO LONG
10. FIRST LOVE
11. TO YOU MY LOVE
12. IN MY WILDEST DREAMS

The Charles Brown story, where does it start? For me it started in Texas City, Texas, Christmas Eve, 1945. It was snowing hard and I had a whole dollar to spend. I took a walk down to the Neisner Bros. store which was located a mile and a half from my home. I was standing at the record counter which happened to be the warmest spot in the store, listening to records by Bing Crosby, Tommy Dorsey, The Inkspots, The Mills Brothers. I wasn't interested in any of these recordings, so I decided to spend my dollar elsewhere. All of a sudden I stopped. Over the speaker I heard these words, "Well I've been driftin' and driftin' like a ship out on the sea." The record being played was "Driftin' " by one Charles Brown. It was the first record I ever purchased. I was twelve years old.

Charles Brown wrote "DRIFTIN' " when he was twelve years old. Born in Texas City, Texas of a musically inclined family, Charles went to George Washington Carver High in Bay Town, Texas, where he was at the head of his science class. He later took an exam for junior chemist and passed with the highest mark. Charles graduated from Prairie View College, receiving a B.S. degree in Chemistry, Math and Education. Although Charles had an exceptional aptitude towards science, he could not keep away from music. He entered his first amateur contest as a pianist and won easily. He met Johnny Moore and Ed Williams and they formed the legendary Three Blazers, with Charles doing the singing and most of the writing. They won both the Cash Box and Billboard Awards as the best rhythm and blues trio in the country. Charles had quite a string of hits in the blues idiom—"DRIFTIN' ", "Trouble Blues", "Merry Christmas Baby", "Black Night" and "You Won't Let Me Go" which Ray Charles recorded a few years ago. Charles Brown left the recording scene for a number of years but always kept working in clubs and theatres throughout the country. For this album Charles is featured on organ, an instrument he took up in 1961 and mastered quite easily.

The repertoire was hand picked by Charles and it features some of the outstanding rhythm and blues songs and popular hits of the past couple of years. "TO YOU MY LOVE" was written by Germaine Bazzle and recorded by The Wood Brothers on the "At Last" label of New Orleans. This is one of those great songs that go unknown for years but Charles Brown's interpretation is sure to bring it to the attention of numerous discerning artists. "SINCE I FELL FOR YOU" was written and recorded by Buddy Johnson featuring his sister Ella Johnson. Lenny Welch had a big hit with this song in 1963. Other big hits of 1963 which Charles affords the listener are —"GO AWAY LITTLE GIRL", which is short of sensational; "OUR DAY WILL COME"; "MORE", the haunting theme from Mondo Cane and the Johnny Mercer, Hank Mancini, Academy Award song, "DAYS OF WINE AND ROSES". Charles interpretations, not only have depth and originality, but they sound as if they were written for Charles himself.

"MY SILENT LOVE", a great standard, is a song that I first heard by Lee Richardson with the Louis Russell Band on Apollo. "SO LONG", one of my all-time favorites, was writtten many years ago by that old coal miner, Russ Morgan. The recording was by "Little Miss Cornshucks", the loneliest gal in town in 1949.

If the tune "THROUGH THE COURTESY OF LOVE" sounds familiar to you, it should, since it is based on Jackie Gleason's theme song, "Melancholy Serenade". The great man has got to flip when he hears Charlie's version. "FIRST LOVE", "IN MY WILDEST DREAM" and, of course, Charlie's classic, "DRIFTIN' " round out the repertoire.

I asked Charles Brown what he thought about the session, he said and I quote, "I have never bragged about any of the records I have made before, but this was the most relaxing album I ever recorded. I finally made an album where I honestly felt all of my heart and soul went into it. I also want to thank Bob Shad, he did the most to bring out my ability in singing and playing." You will agree with Charles Brown that his heart and soul is in this album—he makes it breathe.

Anthony Hugo
Radio Station KMPX
San Francisco, Calif.

Artist and Repertoire — BOB SHAD
Original Recording Engineer — BEN JORDAN
Mastering — HAL DIEPOLO
Production Coordinator — HARRY RINGLER

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Beethoven

SYMPHONY
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OVERTURE
"THE CONSECRATION OF THE HOUSE"

OTTO KLEMPERER



PHILHARMONIA ORCHESTRA

Otto Klemperer • Philharmonia Orchestra

Beethoven: Symphony No. 5 in C Minor, Op. 67

"I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold, and realized that it is easy to get too much of a good thing, and still more of a loud thing . . . (The C Minor Symphony) is a big piece, much worked out and very long."

Johann Friedrich Reichardt (reporting in a letter on the first performance)

✿✿✿✿✿✿

"How this marvellous composition carries the hearer with it in its ever-mounting climax into the spirit-kingdom of the infinite! How simple is the theme which the master has made the basis of the whole work, but how marvellously all the subordinate themes and bridge passages relate themselves rhythmically to it, so that they continually serve to disclose more and more the character of the Allegro indicated by the leading motive. . . ."

E. T. A. Hoffmann, 1810 (from "Beethoven's Instrumental Music")

✿✿✿✿✿✿

"First (Goethe) said, 'That causes no emotion, it's only astonishing and grandiose.' Then he kept grumbling on, and after some time began again: 'How big it is – quite wild! Enough to bring the house down about one's ears! And what must it be with all the people playing at once?' And at dinner, in the midst of something else, he began about it again."

Felix Mendelssohn (from a letter relating a visit to Goethe, in the course of which he played him the score of the C Minor Symphony)

✿✿✿✿✿✿

"Let us be silent about this work! No matter how frequently heard, whether at home or in the concert-hall, this symphony invariably wields its power over men of every age like those great phenomena of nature that fill us with fear and admiration at all times, no matter how frequently we may experience them. This symphony, too, will be heard in future centuries, nay, as long as music and the world exist."

Robert Schumann (from a letter)

✿✿✿✿✿✿

"There are 24 parts participating in the explosion which marks the transition from the Scherzo to the Finale of the C Minor Symphony . . . Here you have a fragment of 44 measures, where Beethoven deemed it necessary to suspend the habeas corpus of music by stripping it of all that might resemble melody, harmony and any sort of rhythm . . . Is it music, yes or no? If I were to be answered affirmatively, I would say . . . that this does not belong to the art which I customarily consider as music."

A. Oulibicheff, 1857 (from the book, "Beethoven, Ses Contemporains et Ses Glossateurs")

✿✿✿✿✿✿

"The Symphony in C Minor . . . appears to us to emanate directly and solely from the genius of Beethoven. It is his own intimate thought which is there developed; and his secret sorrows, his pent-up rage, his dreams so full of melancholy oppression, his nocturnal visions and his bursts of enthusiasm furnish its entire subject; while the melodic, harmonic, rhythmic and orchestral forms are there delineated with an essential novelty and individuality, endowing them also with considerable power and nobility."

Hector Berlioz, 1862 (from "A Travers Chants")

✿✿✿✿✿✿

"The C Minor Symphony . . . engages our attention as one of the rarer conceptions of the master in which, from a ground of painful agitation, passion soars upwards on a scale of consolation, exultation, to a final outburst of consciously triumphant joy. Here the lyric pathos almost touches upon an ideal dramatic sphere; and, while it may appear dubious whether the purity of musical conception might not thus be impaired – as it must lead to the introduction of ideas which seem quite alien to the spirit of music – it should, on the other hand, not be overlooked that the master was by no means led there by any aberration of aesthetical speculation, but solely by an instinct, altogether ideal, which germinated in the true domain of music."

Richard Wagner, 1870 (from the book, "Beethoven")

✿✿✿✿✿✿

"Beethoven always sounds to me like the upsetting of bags of nails, with here and there an also dropped hammer."

John Ruskin (from a letter)



The Beethoven Fifth Symphony is now almost 150 years old. Its first performance took place in the Theater-an-der-Wien in Vienna on December 22, 1808. Beethoven conducted. In the past century and a half much has been written about the Fifth, probably the best-loved and best-known of all symphonies. Some of the comments have been assembled here.

"(This Symphony) is the epic of a human soul in the grasp of destiny."

C. Hubert H. Parry, 1893

✿✿✿✿✿✿

"As music takes up the thread which language drops, so it is where Shakespeare ends that Beethoven begins."

Sidney Lanier, 1896 (from the book, "Music and Poetry")

✿✿✿✿✿✿

"The C Minor Symphony, that classical tragedy, that blast of furious wind . . . Its intoxicating finale: what is it else but the soul delivered, which, on its own beaten body, rises, triumphant, towards the light?"

Romain Rolland, 1903 (from the book, "Beethoven et Ses Aimées")

✿✿✿✿✿✿

"The composition of the C Minor covered the time before the engagement of Beethoven with the Countess Therese von Brunswick, the engagement itself, and a part of the period of agitation when the lovers were separated . . . Now, considering the extraordinarily imaginative and disturbed character of the symphony, it is impossible not to believe that the work – the first movement, at any rate – is based on his relations to the Countess, and is more or less a picture of their personalities and association . . ."

Sir George Grove (from "Beethoven and His Nine Symphonies")

✿✿✿✿✿✿

"All of those compositions (of Beethoven's Second Period, 1801-15) which tell of or reveal amorous anguish can apparently be traced, chronologically speaking, only to his passion for Giulietta Guicciardi. Neither Theresa Malfatti, nor Amalie Sebald, nor Bettina Brentano, nor the other women whom Beethoven might have noticed, have left any impression on his musical production . . ."

Vincent D'Indy, 1911 (from the book, "Beethoven")

✿✿✿✿✿✿

"The Fifth Symphony is stupendous . . . It begins with the Allegro con brio, wringing all its fierce stabbing meaning out of it. No mortal orchestra can give all that one divines in the composer's intention . . . All the shades of this demoniac onslaught of sound upon the limits of Time and the ramparts of the world (Lucretius' famous Latin phrase) seem almost to shatter one's nerves . . ."

Arthur Symons, 1921 (from the book, "Studies in Seven Arts")

Klemperer conducts Beethoven

Symphony No. 3 in E flat major ("Eroica")—Angel 35328

Symphony No. 7 in A major—Angel 35330

Overtures to "Fidelio" and "Leonore" 1, 2 and 3
Angel 35258

Philharmonia Orchestra

"In the Fifth Symphony, Beethoven gives us the non-self-seeking hero, the passionate idealist battling against the inclemencies and hostilities of nature and the passions of his fellow-men, and struggling to harmonize his own desires with those of the rest of mankind."

W. J. Turner, 1927 (from the book, "Beethoven: The Search for Reality")

✿✿✿✿✿✿

"Never has better disciplined music been written; never has violent and stormy impetus been guided by a surer hand."

Walter Riezler, 1936 (from the book, "Beethoven")

✿✿✿✿✿✿

"The Fifth Symphony has turned out to be the most unreservedly admired, the most generally beloved, and the most frequently performed of all Beethoven's nine, in fact, of all symphonies. It is the drama in tone of man's victorious struggle with destiny and it was largely composed at Heiligenstadt, Beethoven's own spiritual battlefield. In 1801 Beethoven had made himself this promise: 'I will take Fate by the throat; it shall not wholly overcome me.' The C Minor Symphony opens with an intensely dramatic figure of four notes which Beethoven explains as 'Fate knocking at the door.' . . ."

Pitts Sanborn, 1939 (from the booklet, "Beethoven and His Nine Symphonies")

✿✿✿✿✿✿

"In this symphony he accomplished everything he attempted in the 'Eroica'. Here the poetic idea is not only deeper, but it rises from the heroic to the human; from its program, it is the philosophy of the portrayal of a single event that has become universal. Here, too, we have the corroboration of Beethoven's own saying, which has become as famous as the symphony itself: 'Thus Fate knocks at the door.' A drama of destiny; but this time the reverse of a tragedy. It is the greatest portrait that Beethoven has given us of himself, unless one thinks of the Ninth Symphony. The battle of a Titan against the blows of the Gods; exhaustion, longing, defiance, victory, all crowded into the smallest space, with such determination to keep it in a compact form that he cut ten lines in the finished score of the third movement. Beethoven's most famous symphony is his shortest, except for the first."

Emil Ludwig, 1943 (from the book, "Beethoven")

✿✿✿✿✿✿

"The French grenadier, who at the opening of the finale, cried like one inspired: 'C'est l'Empereur! Vive l'Empereur!' was a living proof that this symphony has a distinct meaning for every imaginative listener."

Paul Bekker (from the book, "Beethoven")

Overture, "The Consecration of the House"

Beethoven's Overture, "Die Weihe des Hauses" ("The Consecration of the House"), was composed for the opening of the Josefstadt Theater in Vienna on October 3, 1822. It forms part of some new incidental music Beethoven wrote for Kotzebue's play "The Ruins of Athens," which was retitled for the occasion; besides the overture and some choral music, Beethoven for the most part merely revised earlier music he had written for the same play in 1812.

The Overture's opus number (124) places it among the very last of Beethoven's orchestral compositions, between the Missa Solemnis (123) and the Ninth Symphony (125). Nevertheless, it has often been overlooked, even though such an influential partisan as Tovey has devoted several laudatory pages to a lengthy analysis of it. Beethoven took particular pains in writing this work; it had long been his cherished intention, he said, to write an overture "in the Handelian style." The stately march-like opening section leads to an extended and very finely worked-out fugue, which culminates in one of Beethoven's most powerful codas.

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SIDE B

Track #3
"Keep On Trying"
-Twentyfour-7
BPM 141
(Courtesy of ZYX Records)

Track #4
"Got To Love"
-Double You
BPM 134
(Courtesy of ZYX Records)

DISC TWO

SIDE C

Track #5
"Sweet Dreams"
-D.J. Scott
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Track #6
"Got To Move"
-L.A. Style
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BPM - 134

Track 5
D.J. Scott
"Sweet Dreams"
BPM - 136

Track 6
L.A. Style
"Got To Move"
BPM - 137

Track 7
P.C.P.
"That Whitney Song"
BPM - 131

Track 8
Corona
"Rhythm Of The Night"
BPM - 134-140

eurotracks remix service

eurotracks remix service

issue four(4)

eurotracks remix service

june 1995

WOW!

Well, we did it! In just 4 months we put out 3 issues and now have over **150** subscribers! Not bad for a new remix service, if I do say so myself! All of you are to be thanked for your continued support of euro**tracks**. Word of mouth has just done wonders for us. And I couldn't be happier with the issues that we've put out. Get ready though...we have just begun! Issue 5 is incredible (and very special...read the opposite page to find out why!) and will already be at the pressing plant when you read this. Issue 6 will be fast on it's heels too! For many, Issue 6 brings to an end their subscription. If this is you, fear not! Not only will you be able to re subscribe at the same rate that you originally did, but we will offer you even more special discounts! All because you were some of our first subsribers! You were there for us in the begining, and now we will be here for you!

For all of you crazy conventioneers out their (i.e. - all of you crazy people who go to all of these crazy d.j. conventions...myself included!), be it known that I will be attending both the Dixie Dance Kings conference (late June in Atlanta) and the D.J. Times convention (late August in Atlantic City). If you are going to be in attendance at either or both of these events, please come up and introduce yourself to me. I am always eager to meet the people who buy our service and find out what you like or (say not!) dislike about the service! This is the best time to talk to me 'cause I am usually wasted the whole trip! See you there!

FYI - Just to let you know...we have discontinued our C/D and Vinyl combo price. The main reason is because most of the retail stores that we deal with *hate* it! And we don't want to alienate any of the stores that carry our product now do we? Also we have discontinued selling original c/d & vinyl product. There just wasn't enough of an interest in it, and we also are no longer working with a direct distributor! Anyway...let me stop before I start rambling on about politics or something! Enjoy the issue, and thank you for buying it/subscribing. We love all of you for your love of this music and above all, **your great taste in remix services!**

Peace + Joy,

John W. Moffett
Your Producer

What's New With Issue 5?

To the select few of you who have been nagging us about the fact that our c/ds contain 2 extra bonus tracks that are not available on the vinyl, take heart...they will soon be soon! Starting with issue 5, we will be extending our vinyl set to 3 (count 'em...three!) discs. Yes, we thought you would like that! The main reason we are doing this is because Issue 5 was just too hot! Every cut on this next issue is just so wonderful, we just couldn't bear putting out a vinyl that did not mirror the c/d. It is truly that good! One track that is slated for Issue 5 is "Always Coca-Cola" by Un Disco In Lattina, the cover of the Coke commercial song. This track has been highly sought after, and no other domestic remix service has released it before now. Because of this track, and because Issue 5 will be our first 3 disc vinyl set, it will be in great demand. Please heed our suggestion and order early if you want a copy! Don't risk the guaranteed sellout that we know is going to happen! If you want the finalized track listing for 5, call and we will send you one. The price for each issue will be increased by $2.00 to help cover the extra costs of the third disc. For those of you who were lucky (read that as **smart!**) enough to subscribe...you are the ones who really make out on this new deal. Your issues will keep on coming at no extra cost, third disc and all! Not a bad deal, huh? Plus, we had to raise the subscription rates to reflect the cost difference. Those who didn't subscribe during the sale are probably kicking themselves! Like we've always maintained...Membership has it's priveledges!

Now Available...Hats *and* T-Shirts!

That's right! We just got them in and they look **hot!** T-shirts and hats. Our hat is the **finest** of quality, made from **wool!** It's a black baseball cap, which comes in one size. It contains our logo **embroidered** in blue and white lettering. John thinks they look so good, he wears one every day! People are beginning to think he's bald under that cap! These were originally manufactured only for our 12 issue subscribers, but enough of you called with an interest, so we decided to bend the rules and let everyone enjoy them.

Our T-shirts are nothing short of amazing as well. Our logo is blue and it's screened onto the front of a white Hanes 50/50 cotton/poly blend heavyweight T-shirt. The back contains our newest slogan "The World's Best Dance Music" in black lettering. They are eye-catching, as well as being extremely comfortable for the summer months. As winter approaches, look for us to add more fun euro**tracks** logo merchandise to our catalog including Sweatshirts, Jackets, D.J. Slipmats, and yes, even, D.J. bags! Who knew? Look for these new additions in or around (but not before!) **November** of this year. As for now.. **your new T-shirt and hat awaits!**

The Issue Of Back Issues

Below are the issues that are available at press time. All back issues are **$20.00**, plus appropriate shipping.

-issue **one**(1) is available in C/D format, as well as Vinyl in white die cut jackets **only**. It contains the following tracks-

Black Box "Not Anyone", **49ers** "Rockin' My Body", **Technotronic** "Move It To The Rhythm", **Ice M.C.** "It's A Rainy Day", **Capella** "Move It Up", **Netzwerk** "Passion", **2 Unlimited** "No One",and **C.B. Milton** "Open Your Heart", plus available only on the c/d, the BONUS TRACKS...**Aurthur Miles** "Give Me Your Love", and **Roots Jay** "You Don't Love Me"

-issue **two**(2) is available in the C/D format only. **We are completely sold out of the Vinyl** and *do not* plan on re-pressing. It contains the following tracks-

Jimmy Somerville "Heartbeat", **Whigfield** "Another Day", **Loveland** "I Need Somebody", Soundsation "Peace & Joy", **Daisy Dee** "Headbone Connected", **D.J. Scott featuring Lorna B.** "Do You Wanna Party", **New Atlantic** "Sunshine After The Rain",and **T.N.N.** "La Cucamarcha", plus available only on the c/d, the BONUS TRACKS...**2 Brothers On the 4th Floor** "Let Me Be Free", and **K.W.S. featuring Teddy Pendergrass** "The More I Get, The More I Want"

-issue **three**(3) is still available on both Vinyl and C/D formats. It contains the following tracks-

Space Master "In The Name Of Love", **Rednex** "Old Pop In An Oak", **Sharada House Gang** "keep It Up", **2 In A Tent** "When I'm Cleaning Windows", **D.J. Bobo** "Love Is All Around", **Johnny Kelvin** "Satisfaction Guaranteed", **Jon Of The Pleased Wimmin'** "Passion", and **Hi-Lux** "Feel It", plus available only on the c/d, the BONUS TRACKS...**R.A.F. G. featuring M2M** "Over And Over", and **Bee Gee featuring Wolf** "Say You're A Baby"

HEINZ

REALITIES



1
LATIN WIND
SANTA LUCIA
YOU KNOW
M. RICHARD

2
POLISH HORSES
SPARKLING WATERS
NADJA
NINA'S FEELING BLUE







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This is my debut album of pure acoustic music...

The ideas were born sometime during my travels leaving deep impressions that I transformed into realities.

"Sparkling Waters" I wrote in Greece, together with "Nadja" & "Nina's Feeling Blue".

"Polish Horses" of course in Poland, whilst on tour there.

"Latin Wind" and "Santa Lucia" in California.

I dedicate "Realities" to my daughter, Nadja and the peoples of the Americas.

May it paint pictures in sound for you that capture your senses and enchant you!

All percussion instruments were played with an enormous amount of patience and insight by my good friend Fausto Vedia.

François Lindemann's composition on "M. Richard" shares a deep impression of the beauty of sound pattern harmony between classical guitar and grand piano which we play in duet.

Mathias Demoulin's bass gives "Latin Wind," and "Nina's Feeling Blue" the necessary depth it needs.

Special thanks to:
Nadja for her innocence and inspiration.
Asi Ettlin for his immeasurable patience.
Simon Dale Sanders for his text, titles and tips.
Wada Jossen for great photos.
Tim O'Brien and Jerome Bowle for believing in the project.
And you, for listening to my work.

Percussion: Fausto Medici
Grand Piano on "M. Richard": Francois Lindemann
Acoustic Bass: Mathias Demoulin

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TEMPEST AND APPASSIONATA SONATAS

SOLOMON

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Beethoven Sonata No. 17, in D Minor, Op. 31, No. 2 ("Tempest")
Beethoven Sonata No. 23, in F Minor, Op. 57 ("Appassionata")

Solomon, *Pianist*

(Recorded in England)

Anton Schindler, the professional *ami de Beethoven* and author of the first important book on that composer, was firmly convinced that each and every one of his great friend's works was intended to reflect some episode of literature or history, and he perennially quizzed the master to discover these hidden sources of his inspiration. Beethoven usually fought shy of Schindler's probings in this regard, but he occasionally gave him the clues he wanted, and once, in reply to a question about the "meaning" of the two sonatas of this recording, he told him to go read Shakespeare's *Tempest*.

The remark is clearly in the same category as the famous phrase, "So fate knocks at the door," with which Beethoven, in another conversation with Schindler, clarified the proper accent to be given the opening bars of his Fifth Symphony. It is, in other words, a critical appraisal rather than the revelation of a secret source. Both sonatas are stormy and dramatic; so is Shakespeare's *The Tempest*, and that, obviously, is all Beethoven meant. Since Opus 57 has been known for more than a century as the Sonata "Appassionata," the world has forgotten that its composer's parallel with the play by Shakespeare applied to it as well as to *Sonata No. 17, in D Minor, Opus 31, No. 2*, now the only work dubbed the "Tempest" Sonata.

The D Minor Sonata dates from 1802. It belongs officially to Beethoven's "first period," in which his forms are supposed to be clear and uncomplicated, but it has given the authorities no end of trouble so far as the analysis of its first movement is concerned. The crux of the problem, as anyone can hear, lies at the very beginning. The sonata opens — Largo — with a mysterious broken chord that ascends to complete rest and immobility in the second bar. This is immediately followed by an agitated motif, marked Allegro, which occupies the three subsequent measures and ends with an ornamental flourish and another long-held chord; then the Largo-Allegro material is repeated, but in new harmonic perspectives. Such sudden, extreme contrasts of tempo within such small dimensions of time are, to say the least, unusual. Here, in the miniature dimensions of a six-bar subject, Beethoven boldly presents "the battle of two principles," which is the essence of the sonata form as he conceives it.

The contrast of tempi within a single theme also gives the movement a certain capricious quality. It obviously reflects the thundering, mercurial, on-the-spot improvisations for which Beethoven was especially celebrated during his lifetime; the development even includes an operatic recitative. The second movement is a relatively simple one in sonata form without development. The finale, in Eric Blom's phrase, "is practically an unbroken perpetual motion," with extremely subtle nuances of rhythm and figuration as it proceeds.

Opus 57 was completed in 1806 or 1807. It was first called Sonata "Appassionata" in an edition that seems to have appeared in the early 1840s, some fifteen years after Beethoven's death. The composer's friends protested, but the title has stuck, and it sticks because it fits.

This is the archetype of the dramatic, rhetorical, "second period" Beethoven as manifested in the piano sonata, just as the Fifth Symphony is the archetypical expression of the same Beethoven in the domain of orchestral music. The two works have the same "fate" motif in common, which is to be found, in one guise or another, in other notable compositions of the same era. This pregnant, hammering figure is both a romantic outburst and a structurally binding force, but nowhere is it more romantically employed than in the first movement of the "Appassionata."

This first movement also reveals "the battle of two principles," but in a new light. Its opening theme descends majestically on the intervals of the F minor triad; the second theme begins with an ascent, in a similar rhythm, on the triad of the relative major. Here are the very Yang and Yin of the Beethoven rhetoric; the two themes are totally opposed — in mode, in character, and in melodic direction — yet they are intimately related, since one is the mirror-image of the other.

The first movement of Opus 57 has one of the longest and most "symphonic" development sections in Beethoven. The second movement is a set of four variations on the theme set forth at its beginning. The last movement, another "perpetual motion," provides some of Beethoven's most torrential pages and ends the sonata in as impassioned a mood as that of its beginning. This is striking and unusual, but not unprecedented; it is characteristic of the heavy dramatic emphasis Beethoven placed on his finales during the second period and later until — in such works as the Piano Sonata, Opus 111, the Ninth Symphony, and the original version of the String Quartet, Opus 130 — the last movement becomes the longest and weightiest of all.

Notes by ALFRED FRANKENSTEIN
Mr. Frankenstein is music and art editor of the San Francisco Chronicle.

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THE STORY OF

TOP BANANA

TOP BANANA is the accolade bestowed on the leading comedian in burlesque shows. And the show, "Top Banana," revolves around Jerry Biffle (Phil Silvers), recently of burlesque but now television's Number One Star, sponsored by Blendo Soap.

The opening number, *"Man Of The Year This Week,"* satirizes Biffle's origins, techniques and success. It is sung by the Blendo Chorus and danced by the Blendo Soap Dancers. A short scene in Jerry Biffle's dressing room reveals Biffle's entourage—his gag writer, his stage manager, his barber, his personal waiter from Pastrami Paradise, and the young singer on the show. Biffle phones a girl friend, a model at a local department store. In order to make an impression on her, he orders his singer to sing to her over the phone. The bewildered vocalist wants to know what to sing; till Biffle can tell him is that she's beautiful,—the gag writer improvises the lines, the singer sings *"You're So Beautiful That—,"*

A heated argument about the construction of gags between Biffle, his writer, the waiter and the barber ensues, the young singer interrups—he wants to know what 'Top Banana' means. Biffle and his entourage explain—vocally and visually, in the hilarious title number, *"Top Banana."*

The next scene is the MacCracken Department Store where Jerry Biffle is autographing his book, "Biffleticks, A Collection Of Bo'fs and Bombs." Before Biffle gets there the singer arrives in the Gown Shop; he meets Sally Peters, Biffle's model friend. They are instantly attracted and express themselves in the song, *"Only If You're In Love."* Biffle and his stooges arrive, the dancer Tommy among them. Tommy sings and dances the rhythm number, *"My Home Is In My Shoes."* Biffle, in a rapid-fire routine, autographs his book, but his great conceit is rudely deflated by the sudden appearance of his agent and Mr. Parker (Princeton 30), Vice-president of the Blendo Company. Mr. Parker insists that the Jerry Biffle show be revamped to include a "Miss Blendo" as a romantic note since, in his words, "Soap and romance go together." The girl, Sally Peters, is chosen as Miss Blendo, which disrupts the plan she's made with Cliff, the young singer. Betty Dillon, Sally's room-mate, tries to console her in the raucous ballad, *"I Fought Every Step Of The Way."*

Back in the TV Studio, Jerry Biffle is in a frenzy of excitement and activity. He and his convoy pause long enough to cheer up Sally; this they do in the number, led by Jerry Biffle, *"You're O. K. For TV."* Now Jerry decides that Blendo Soap must have a singing commercial—*"You Gotta Have A Slogan You Can Sell."* As the photographers and newspapermen enter to meet Miss Blendo, Biffle, a man of sudden and endless inspiration, uses the three words, *"Meet Miss Blendo"* as the singing slogan which brings the first act to its rousing finale.

The second act opens with an elaborate presentation of the sensuous ballad, *"Sans Souci,"* led by Betty Dillon, sung and danced by the entire company. It is three weeks later and Biffle is confident that the anticipated romance with Miss Blendo will result in a renewal of his contract. However, there is always the human element—Biffle has fallen in love with Sally, but the day's full schedule of rehearsal prevents his talking to Sally. There is a dog act that needs rehearsal; it is the number *"A Dog Is A Man's Best Friend,"* with the dog, Tel (Sport) Morgan, singing the lead, and Biffle and the Three Grenadiers supplying the harmony. Sally and Cliff are reunited to the words and music of *"That's For Sure."* The young singer tries to tell Biffle about his love but Biffle doesn't give him a chance to talk; Biffle is seized with a great idea—an elopement in the heart of New York City, which Biffle is sure will break on the front page of every newspaper. Betty enters to wish him luck; Biffle tries to make an impression by using big words, which leads to the 'fracture' (or 'Mercerized') English number, *"A Word A Day."*

The uproarious elopement scene follows and the inevitable denouement—Biffle is replaced on the program by the newlyweds in a "Mr. And Mrs. Blendo Show." Biffle, in a moment of sad retrospection, thinks back to his days as a Top Banana in burlesque, which are colorfully staged in a 'Top Banana Ballet.'

Biffle's career is saved by a change of heart on the part of his sponsor. Biffle is once more "The Top Banana of Television"—in which tribute he is joined by the entire company.



Judy Lynn and Lindy Doherty express more than casual interest in a romantic scene from the play.

Behind the scenes, Mike Sloane, Rose Marie, Paula Stone and Johnny Mercer chortle over a "gag" line in the script.

* * *

Phil Silvers pilots the TV camera as members of the soap-bubble chorus move into the act.

PAULA STONE and MIKE SLOANE
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SPORTS
HIGHLIGHTS
NARRATED BY MARTY

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1971 SPORTS HIGHLIGHTS



MARTY GLICKMAN

It was a year of startling surprises, yet one not without predictability. On the year's first day, there was the young Stanford quarterback throwing to his dwarfish rabbit-like receiver in a stunning upset of powerful Ohio State. And there the two of them were again, clear across the country, teaming up as rookie pros for the New England Patriots, upsetting the likes of Oakland and Super Bowl bound Miami. Jim Plunkett to Randy Vataha with Plunkett the cream of the AFC rookies.

Then there was Nebraska, crowned number one in a series of New Year's Day eliminations, continuing their domination in '71, stopping the Oklahoma wishbone in the thrilling Thanksgiving Day version of "Game of the Decade." And there was Ed Marinaro, the Cornell blockbuster, shattering records, leaving all other runners in his wake for the second consecutive year.

In baseball, there again were the Baltimore Orioles, preparing to defend their world championship against the Pittsburgh Pirates, winning the first two games of the World Series, but losing to the likes of Steve Blass, Nelson Briles and Bruce Kison, as the Pirates won the title behind the great one-man show of Roberto Clemente, baseball's equivalent to Jesus Christ, Superstar, in one of the year's big surprises.

And again, in typical fashion, there were the Bruins of UCLA, winning their fifth consecutive NCAA basketball championship, and there was Al Unser taking the checkered flag for his second straight Indy 500 victory. In tennis, it was like old times as Rod Laver and Ken Rosewall battled for the World Championship of Tennis.

Like every year, there also were a number of notable deaths... Bobby Jones... Gar Wood... Will Harridge... Dick Tiger... and Jo Siffert, to name but a few.

But there were surprises. A youngster named Vida Blue who won 17 games by the All-Star break, and an oldster named Satchel Paige gaining immortality in Baseball's Hall of Fame; an unknown horse named Canonero II coming from 18th place to win the Kentucky Derby, leading the Preakness from start to finish, but finishing fourth in the Belmont as he tried to make it Canonero III, the popular, crowd-pleasing Super Mex, Lee Trevino, winning the United States, British and Canadian Opens within the span of six weeks.

It was the year of the Miami Dolphins and the Over-the-Hill Gang in profootball, the rampant Wishbone among the colleges, Les Canadians in hockey, the "dream mile" in track and field, and the Milwaukee Bucks in pro basketball, (although the Los Angeles Lakers were rewriting the record book at year's end).

1971 was also the year of the most talked about and publicized events in sports history: Muhammed Ali, versus Joe Frazier for the heavyweight championship of the world. And the whole world was watching, in this, the sports event of our time.

1971. In case you missed it, here it is again in all of its unpredictable predictability. Fast and furious, stylish and sassy, never to be forgotten.

Written & Produced by	*Ted Patterson*
Tape Editor	*Joe Chiccarrelli*
Chief Engineer & Technical Director	*Bill Ferruzzi*
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GARY KRALL



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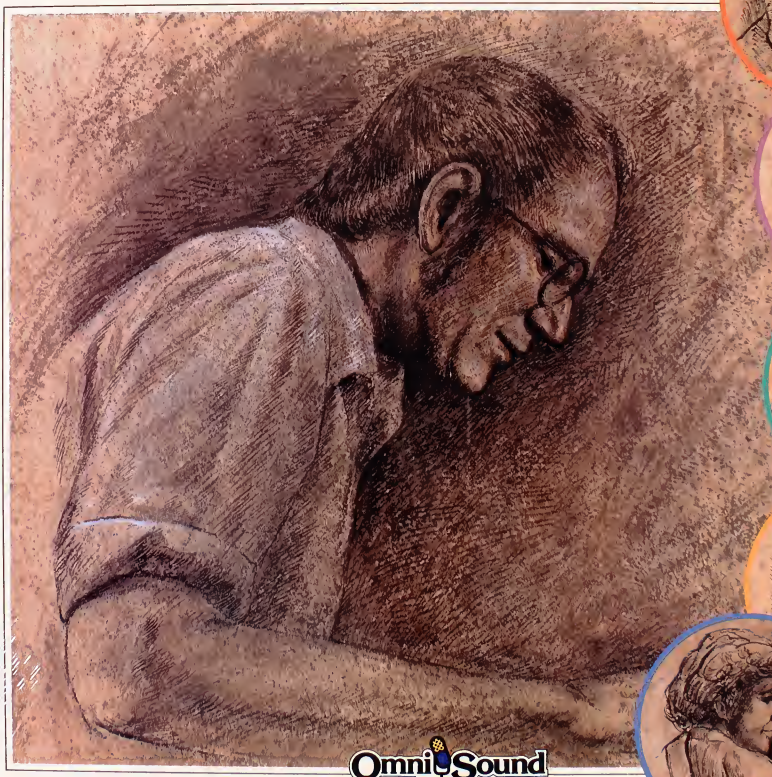
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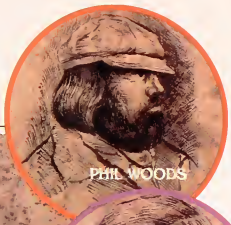
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JOHN COATES, JR.

POCONO FRIENDS

encore













Omni Sound Jazz

John Coates, Jr.

POCONO FRIENDS ENCORE

To those of us who have long heard his recordings, admired his talent but never heard him in person, John Coates has given the impression of a mystery figure, somewhat like the legendary pianist Peck Kelley, who never left Texas. Holed up in Houston, Kelley in the 1930s and '40s turned down offers that might have brought him fame, fortune and enormous bills from the railroad companies and airlines.

The Deer Head Inn has been for John Coates, Jr. what Jerry's Inn in Houston was for Peck Kelley. We are lucky, however, in that while Peck steadfastly refused to visit a recording studio, the recording engineers came to Coates, taping him live on the job for a series of albums that were soon to earn him international acclaim and, late in 1979, a 17 day concert tour of Japan.

Never having been anywhere near the Delaware Water Gap area, I have based my opinion of John Coates, Jr. entirely on the recorded evidence. It was interesting to read, in the translation of a **Swing Journal** interview by Kiyoshi Koyama, that some 16 years ago, Keith Jarrett moved to a house in the neighborhood where Coates was living.

The relationship between Coates and Jarrett needs to be clarified. Keith, seven years younger, was only about 16 when his mother brought him to the Deer Head Inn to hear Coates. He returned often. When he and John became neighbors, they found their tastes had much in common, not only in jazz but in classical music, rock and pop.

During the early years, Coates never heard Jarrett play the piano. When Keith sat in at the Inn, during the late 1960s and early '70s, he played only soprano saxophone or drums. Clearly anyone who claims to detect a Jarrett influence in Coates has his facts back to front.

As Koyama pointed out, Coates could well have become as well known as Jarrett, Bill Evans or any of their contemporaries had he not chosen to stay close to home. Fortunately, fate is catching up with him, gradually prying him loose from the Deer Head Inn often enough to give fans in other states an opportunity to watch him at work.



The release in August of the **POCONO FRIENDS** album (Omnisound N-1038) offered a better image than any of its predecessors on the label of the ambience at the Inn, where musicians who either live or work in the Pocono Mountains region of Northeastern Pennsylvania drop in to become informal additions to the Coates entourage. **POCONO FRIENDS ENCORE,** using the same personnel and a similar variety of original and standard material, is a logical and even more engaging follow-up to the success of the first volume.

"All the tunes were my own choice," says John. "I tried to pick pieces that I thought would fit the players, and I asked them to let me know if they didn't feel comfortable. As it turned out, there were no problems, and for the most part we got everything on the first take."

After the introductory **Tune No. 10,** a typically succinct and meaningful statement by Coates, he paves the way for Phil Woods on **Why Shouldn't I.** Phil, who lives a few houses away from the Inn, shows here the degree to which he has mastered the art of remaining true to the essence of melody, as well as to its harmonic structure, while instilling enough of his bop heritage to bring his own personality to the two-chorus solo. Note also, during Coates' subsequent statement, the amazingly deft interplay between hands, particularly the use of parallel lines and a walking bass line. Phil returns to bring the performance to an unpretentious end.

An unusual choice for the next song was **Pete Kelly's Blues,** introduced by Ella Fitzgerald in the 1955 film by that name. As John reminded me, "There were some other good tunes in that movie, such as **Sing a Rainbow,** which Peggy Lee sang." Urbie Green, a trombonist first prominent during the 1950s with the Woody Herman and Benny Goodman bands, lives close by the Inn. Typically, his sound and style here range from the most gentle legato to a wild, peppery outburst of multinoted energy.

Coates and guitarist Harry Leahey dovetail with beguiling sensitivity in the original **Brazilian Stew (No. 13).** "Harry is one of my favorite guitarists," says John, "a fine, unselfish artist and a very humble person. He was on the road with Phil Woods' combo for the best part of a year, but because he's a very domestic sort of person he became homesick."

Steve Gilmore, the bassist on this track, comes from the same general background as Coates near Trenton, N.J., where they knew each other before Coates' move to the Poconos. Gilmore has been heard on many Phil Woods albums and has toured for some seven years as a member of Phil's group.

The Coates-Leahey duo treatment of **Like Someone In Love** is a gem, from the opening rubato guitar statement through the solos, in which neither man strays too far from the original melodic line, to a tag of the utmost delicacy.

The Coates composition **Hymn To Her** is a strongly gospel-blues oriented piece, displaying a totally different aspect of Coates' personality, while Gilmore's bass establishes a loping 3/4 feel.

Finally, the imperishable Gershwin song **Our Love Is Here To Stay** brings in George Young, whose **Very Thought Of You** served to introduce him on the previous album. "George is an incredible player," says John. "He's still primarily a first call studio musician in New York, but he has a house not far from Urbie's, so I see him a lot on weekends at the Inn, and you never know what instrument he's going to bring up with him."

The final piece is another brief Coates conception, the soft and pleading **Why?**

Listening to the products of this consistently rewarding session, and reflecting on the potential of John Coates, Jr. as an artist of world stature, I asked him whether, in view of the growing interest in him in recent years, there might not now be a chance of his expanding his geographic horizons.

"There is a possibility," he granted. "I feel an obligation to do a little more performing away from here. Last year I appeared away from the Deer Head Inn more than I had the previous year, and this year the process will probably continue."

"Japan was good to me; it's such a fascinating country and my visit gave me cultural shock! Now there's talk of a trip to Brazil and the French Riviera for jazz festivals. If I do these, my reason will be a desire to play for people in other parts of the world who really want me to come, which I find most gratifying."

Coates clearly will never become a full time road person, but the knowledge that he plans to leave home a little more often is good news indeed. Obviously my hope is that he will include Southern California on his schedule. If not, I just might wind up, one of these days, poking my nose into the Poconos and absorbing the sounds at the Deer Head Inn, a venue now as well known as the singular artist whose continued presence there has made it famous.

– LEONARD FEATHER
1/29/82

CREDITS:

Recording Engineers: Pete Kiefer & Y.I.
Artwork: Original paintings by Robert Doney
Liner Notes: Leonard Feather
Producer: Yoshio Inomata

SIDE ONE

TUNE NO. 10 (John Coates, Jr.) ..... :27
JOHN COATES, JR. (PIANO)

WHY SHOULDN'T I? 6:21
(Cole Porter)
JOHN COATES, JR. (PIANO)
PHIL WOODS (ALTO)

PETE KELLY'S BLUES 6:48
(Sammy Cahn/ Ray Heindorf)
JOHN COATES, JR. (PIANO)
URBIE GREEN (TROMBONE)

BRAZILIAN STEW (NO. 13) 7:50
(John Coates, Jr.)
JOHN COATES, JR. (PIANO)
HARRY LEAHEY (GUITAR)
STEVE GILMORE (BASS)

SIDE TWO

NOTION (John Coates, Jr.) 1:05
JOHN COATES, JR. (PIANO)

LIKE SOMEONE IN LOVE 5:17
(Jimmy Van Heusen)
JOHN COATES, JR. (PIANO)
HARRY LEAHEY (GUITAR)

HYMN TO HER 6:08
(John Coates, Jr.)
JOHN COATES, JR. (PIANO)
STEVE GILMORE (BASS)

OUR LOVE IS HERE TO STAY .. 7:06
(Ira Gershwin/ George Gershwin)
JOHN COATES, JR. (PIANO)
STEVE GILMORE (BASS)
GEORGE YOUNG (SOPRANO)

WHY? (John Coates, Jr.) 1:14
JOHN COATES, JR. (PIANO)

(RECORDING DATES: Side 1-Cut 2 was recorded on 12/15/80. Likewise S1-C3 on 12/16/80; S1-C1, S2-C1 & 5 on 12/17/80; S1-C4, S2-C2 & 3 on 12/18 80 and S2-C4 on 12/20/80.)

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FCM-006

Eritage

La Ronde des Voyageurs



Eritage

La Ronde des Voyageurs

Réalisé par / Produced by: Stan Rogers

FACE 1

1. **La turlutte à Célina**
   (trad., arr.: Eritage)
2. **La bonne rivière**
   (R. Ouellet)
3. **M'en revenant de Bordeaux**
   (trad., arr.: Eritage)
4. **Montmarquetterie**
   (Trad., Arr.: Eritage)
5. **Le roi a fait battre tambour**
   (trad., arr.: Y. Brault/Eritage)
6. **La gigue du grand slaque**
   (trad., arr.: Eritage)
7. **Irish Medley**
   (trad., arr.: Eritage

FACE 2

1. **Mon compère**
   (trad., arr.: Eritage)
2. **Le 18 de mai / Ballade pour deux coeurs en fête**
   (M. Benoit) (M. Benoit, arr.: M. Benoit/V. Ouellet)
3. **La ronde des voyageurs**
   (trad., arr.: Eritage)
4. **La plainte du coureur des bois / Chant du foulon**
   (trad., arr.: Eritage)
5. **American Cake Walk**
   (trad., arr.: Eritage)
6. **Les vaisseaux mirages**
   (Paroles/Lyrics: R. Philippe) (Musique/Music: R. Philippe/ Y. Brault, arr.: Y. Brault/Eritage)

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Ingénieur/Engineer: Greg Roberts ▪ Assistant: Ian Galloway ▪ Conception et illustration/Cover art and design: Yves Demers ▪ Photo: Normand Cadorette



(de gauche à droite / from left to right)
Benoit Bourque, Marc Benoit, Yvan Brault, Raynald Ouellet, Raymond Philippe, Vincent Ouellet

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FOGARTY'S COVE MUSIC

FCM-006

Heritage
La Ronde des Voyageurs

FACE/SIDE 1

Réalisé par/
Produced by:
STAN ROGERS

La Turlutte à Célina

Raymond: vocal, pieds/feet — Vincent: violon/fiddle — Benoit: guimberde Jew's harp

*Traditionnellement les paysans, parfois aussi des musiciens, chantaient des reels. On appelait ça "faire un reel à bouche". Au Québec on a inventé le "turlutte"; les deux sont cousins. Par cette turlutte vous avons voulu rendre hommage à Louis "Pitou" Boudreault, un grand violoneux du Saguenay, qui nous a apporté de nombreuses pièces dont le "Reel à Célina", qu'il a appris de son père.

*In the tradition, a reel was, sometimes sung. It was then called a "mouth reel", and in Québec, the folks have callet it "la turlutte". Both are, nowedays, closely related
With this turlutte we wish to pay a tribute to Louis "Pitou" Boudreault, a very well known fiddler in the Saguenay area, north of Québec city. He has quite a large repertoire including "Le Reel à Célina", which he learned from his father

La bonne Rivière

Raynald: accordéon, violoncelle/cello — Vincent: violon/fiddle — Yvan: piano — Marc: contrebasse — Benoit: cuillères/spoons

*Cette pièce a été créée dans le style propre à la région de Montmagny, dans le Bas-du-fleuve québécois. Nous aimerions la dédier à M. Alfred Couillard, un "accordéoniste" de la région.

*This is composed in the regional style and colors of Montmagny, east of Québec city and we would like to dedicate this number to M. Alfred Couillard, who is an accordion player of that area.

Men revenant de Bordeaux

Raymond, première voix/lead vocal, pieds/feet — Marc, Benoit, Yvan, Raynald, Vincent: choeur/chorus

*Dens cette chanson, il est question de la fille d'un prévôt. Dans le contexte de la France, un prévôt était l'équivalent d'un chef de police de chez-nous. Imaginez-vous, quelques centaines d'années en arrière, en train de demander à un prévôt, la main de son unique fille.

*In this song from France, the main character is the daughter of the "prévôt". In the French context, a "prévôt" is equivalent to a chief of police, here. So, try to imagine yourself, some hundred years back, engaged in asking a "prévôt" for the hand of his only daughter

Men revenant de Bordeaux (bis)
Passant par LaRochelle
Malurette, madelira
Je n'irai plus à la fontaine, le printemps s'en va (bis)

Men allai voir le prévôt
Pour lui demander sa fille

Ma fille elle n'est pes pour toi
Tu n'es pas assez riche

Je la pris, je l'emmenai
L emmenai à la ville

N'etait pas passé neuf mois
Monsieur je vous rends vot' fille

Mettez-la dans un couvent
et l'enfiant en nourrice

Montmarquetterie

Raynald: accordéon — Vincent: violon/fiddle — Yven: piano — Marc: contrebasse — Benoit: osselets/bones

*C'est le nom originel que nous avons choisi pour cette mosaique de pieces tirées du répertoire du célèbre accordéoniste montréalais Alfred Montmarquette (1870-1944). Les années 30 furent bien garnies par de nombreux enregistrements "78 tours" de Montmarquette. A son instar et pour préserver un peu du "son" de cette époque, nous nous sommes servis d'un accordéon ayent le même timbre que celui utilisé par M. Montmarquette.

*In presenting you this medley of tunes from the répertoire of Alfred Montmarquette (1870-1944) this original title seemed to be appropriate to the fame and popularity of this accordionist from Montréal, who has left us with a number of "78 rpm" recordings he made in the thirties. For the sake of preserving the color of that era as well as reviving Montmarquette's style, we have used, in this number, an accordion that has a timbre identical to the one used by Montmarquette in these early recordings

Le Roi a fait battre tambour

Raymond: vocal & timbales/tympani — Vincent: violon/fiddle — Raynald: violoncelle/cello — Yvan: piano — Marc: guitare — benoit: flûte à bec/recorder

*A une époque où le Roi avait le pouvoir et le loisir de tout se permettre et, s'il le voulait, "prendre" le femme du marquis, n'en déplase à la Reine, les tambours battreient pour la cause
"Le Roi a fait battre tambour" est sans doute une des plus belle ballade qu'aient chantée les troubadours du Moyen-Age. Nous avons essayé dans cette version, de lui conserver tout le caractère qui lui est propre.

*There was a time when the King had supreme power and authority over all his subjects. No fantasy could be outrageous, as, for example: stealing the wife of the marquis, (may it please the Queen!) drums would be rolled for the circumstence.
"Le Roi a fait battre tambour" is probably one of the most charming ballads that has survived from those sung by the troubadours of the Middle-Ages and, in this version, we have tried to expose its proper character.

Le Roi a fait battre tambours (bis)
Pour voir toutes ses dames
Et la première qu'îi a vue
Lui a ravi son âme (bis)

Marquis dis-moi le connais-tu? (bis)
Qui est cette joiie dame?
Et le marquis e répondu;
Sire ie Roi c'est ma femme (bis)

Marquis me la donneras-tu? (bis)
Je prendroi bien soin d'elie
Et je te feral en retour
Beau maréchal de France (bis)

Sire si vous n'étiez le Roi (bis)
J'en tirerais vengeence.
Mais puisque vous êtes le roi
à votre obéissence!

Adieu me mie, adieu mon coeur! (bis)
Adieu mon espérance!
Puisqu'il me faut servir le Roi
Séparons nous d'ensemble. (bis)

La Reine a fait faire un bouquet (bis)
De belles fleurs de lyse
Et le senteur de ce bouquet
A fait mourir merquise (bis)

Le roi a fait faire un tombeau (bis)
L'a fait couvrir de cuivre
Et sur le tombe a fait grever
Le nom de le marquise (bis)

Ah si jemais je me merie (bis)
Je prendrai une femme
Qui s'ra si besse de qualité
Le roi n'en s'ra jamais tenté (bis)

La Gigue du Grand Slaque

Benoit: gigue/step-dancing — Vincent: violon/fiddle

Voici pour les amateurs de gigue un p'tit numéro sans artifices. Nous croyons que les vieux gigueurs vont se reconnaître en l'écoutant parce que notre "grand slaque" était aussi essouffié qu'eux après l'avoir terminé.

Here is, for those who are fond of step-dancing, a simple number without artifice. Old time step-dancers will surely acknowledge the good lungs it takes to perform these steps. One thing is sure, Benoit was "traditionally" out of breath after this one.

(Note "Grand Slaque" could be literally translated as Tall Slack, which probably doesn't mean anything in English...)

Irish Medley

Raynald: accordéon — Vincent: violon/fiddle — Raymond: flûtes — Yvan: piano — Marc: contrebasse — Benoit: osselets/bones, flûte à bec/recorder

*La tradition musicale québécoise est fortement teintee de cuiture irlandaise. Par cette suite de pièces typiquement "vertes", nous avons voulu vous donner tout l'entrain d'une interprétation bien de chez-nous.

*The musical tradition of Quebec is strongly underlined by the Irish musical culture brought here by immigrants at the turn of the century. In this medley of tunes so typical of "green" roots, we would like to present you an interpretation which is definitely "Québécoise" in its flavour.

Eritage

La Ronde des Voyageurs

FACE/SIDE 2

Mon Compère

Raymond: vocal, pieds: feet, tambour/tambourins, harmonica — Marc: guitare, contrebasse — Benoit: flûte à bec/recorder — osselets/bones, — Yvan: piano — Raynald: violoncelle/cello — Vincent: violon/fiddle

Le son-de-la-vieille—France traversant l'Atlantique pour s'établir en Canada dû se mettre à taper du pied pour mieux endurer le climat dans lequel il se retrouvait. Les doigts moins agiles à cause du froid, il remplaça la flûte et la viole par l'harmonica et l'accordéon, mais quelle substitution!
Quant à cette "soupe au boeuf faite à l'oignon", à vous de trouver ce qu'elle veut bien censurer. . .

The Sound-of-old-France, leaping over the Atlantic to establish itself in Canada had to fight this new and hard climate by any and all means. Tapping its feet and clapping its hands to keep warm have been slowly replaced by the fife and the viol and then by harmonica and accordion, but what a substitution. . .
Now, regarding this "soupe au boeuf faite à l'oignon" / beef soup with onions, it's up to you to guess for what it is a euphemism . . .

Mon compère que dinez-vous si ma commère couchait avec vous?
Je dirais oui, je dirais non!, d'la soupe au boeuf faite à l'oignon...

Ma commère que diriez-vous si mon compère couchait avec vous?
Je dirais oui, je dirais non!, d'la soupe au boeuf faite à l'oignon

Ma commère que diriez-vous si mon compère couchait avec vous?

Le 18 de Mai / Ballade pour deux coeurs en Fête

Marc: guitare — Vincent: violon/fiddle

Comme l'ensemble de ce microsillon traite des voyageurs de la musique folk, il va sans dire que leur inspiration voyage également. Entre deux tournées, ces deux pièces originales ont été créées. Le 18 de Mai, dans le style du strathspey, se veut un souvenir en musique du printemps 78 où Eritage a effectué une tournée en Nouvelle-Angleterre. Quant à la Ballade, elle est un hommage aux coeurs en fête d'amour.

Since the whole of this record is meant to portray "voyageurs" in folk music, it seems natural that some of the group's "voyages" would inspire new music. These two original tunes were written in between two concert tours. "Le 18 de Mai", in the style of a strathspey, is a souvenir of the spring of 1978 when Eritage toured New England. As for the "Ballade", it is a tribute to souls in love.

La Ronde des Voyageurs

Raynald: accordéon — Vincent: violon/fiddle — Yvan: piano — Marc: contrebasse

*Si la musique s'ajuste à l'oreille, elle peut aussi se marier à nos pieds. Ces deux pièces(*) — Permrent à la danse d'user les planchers de la région de Québec d' où elles sont issues. (*) La première pièce "La Ronde des Voyageurs", nous vient de M. Fortunat Maloúin, violoneux de Québec (1870-1935). La seconde pièce est tirée du répertoire de M. Jos. Bouchard (1905-1980), célèbre violoneux de l'île d'Orléans.

*As is often the case with folk music, this piece not only pleases the ears but also wears off the soles of the dancers' shoes. These two selections (*) from the Québec city region have given both dancers and dance floors some hoedowns to remember.
(*) — The first tune "La Ronde des Voyageurs", comes from M. Fortunat Maloúin, a fiddler of Québec city, (1870-1935). The second tune is drawn upon the répertoire of M. Jos. Bouchard, a famous fiddler of Ile d'Orléans (1905-1980).

La Plainte du coureur des bois / Chant du Foulon

Raymond: vocal at accord de pieds/feet rythmn

*Hier, chaque métier avait sa chanson. La première de ces deux chansons est une très vieille complainte qui exprime la solitude du coureur-des-bois dans le désert blanc de l'hiver. La deuxième s'accorde en rythme et paroles aux mouvements du fouleur d'étoffe au travail.

*Not a long time ago, each trade and craft had its own appropriate song. The first one here, a very old lament, relates the loneliness of the fur trader/hunter in winter's white desert. The other, a milling song, is in tune with the rhythmic movements of a weaver at his work.

Vraiment l'hiver est long et le printemps l'ennuyant
Nuits et jours je soupire c'est de voir ce doux printemps
De voir ce doux printemps, celui qui me console
Ces malheureux amants avec leurs amours folles.

Le printemps tout aimable, voici le mois d'avril
S'il faut mettre les voiles pour aller dans mon pays
Aller dans mon pays, le pays d'Morréal (Montréal)
J'vais aller voir ma mie celle-là la plus aimable.

M'en va t-à la fontaine, ziguezon, cottillon, riguedon, tourloure
Pour remplir mon cruchon, le ziguezon, le cotillon, le riguedon tourlouré
Fouler l'étoffe gling, gling, gling, lève en haut, haut, haut, hi ha là ah, ah,
Fouler l'étoffe gling, ziguezon, tourlouré, gué, gué.

La fontaine est profonde
Me suis coulé au fond

Par ici qu'il y passe
Trois cavaliers barons

Que donneriez-vous belle
Si j'vous tirais du fond?

Tirez, tirez dit-elle
Après ça nous verrons!

American Cake Walk

Raynald: accordéon — Yvan: piano — Marc: contrebasse

*Né à Brooklyn en 1866, John Kimmel a grandi en pleine époque du Vaudeville. En 1903, il fût un des premiers en Amérique du Nord à enregistrer le son de l'accordéon diatonique sur cylindre. L'American Cake Walk est l'une de ses meilleures compositions pour la scène américaine. En l'écoutant vous aurez sans doute comme nous l'impression de voir déambuler de grands cirques, parader des militaires ou évoluer des comédiens en plein jeu. Laissez tout simplement aller votre imagination sur cet air et vous verrez. . .

*John Kimmel was born in Brooklyn in 1866. Brought up in a time where Vaudeville was at its peak, he was in 1903, one of the first in North America to record on cylinder the sound of the diatonic accordion. The American Cake Walk is one of his best compositions for the vaudeville stage. While listening to it, you will for sure, as we did, picture a Circus parade, soldiers marching or comedians on the stage. Simply let imagination go and you will see.

Les Vaisseaux Mirages

Raymond: vocal, harmonica — Marc: contrebasse — Benoit: flûte à bec/recorder — Yvan: piano — Raynald: violoncalla/cello — Vincent: violon/fiddle

*Inspirée d'une légende acadienne, cette chanson a été écrite en mémoire des nombreux marins ayant fait naufrages au large des côtes Est. Naufrages qui d'ailleurs n'ont laisse pour héritage que les spectres de leurs vaisseaux enflammés.
Nous aimerions dédier cette chanson à une fille de la côte Est, Edith Butler, qui par ses chanson a beaucoup inspiré la nôtre.

Based on an Acadian legend, "Les Vaisseaux Mirages" was written in memory of all the sailors who were shipwrecked and lost at sea on the East Coast. What is left in heritage is the spectre of their burning sailing vessels.
We would like to dedicate this song to Edith Butler, a "daughter" of the East Coast, who by her songs, inspired our own.

Bateaux montés du fond des âges se sont montrés loin dans le large
Voiles en feu faisant surface, vieux souvenirs qui ne s'effacent

La mer a fait tant de naufrages sans jamais leur ôter courage
Malgré le danger de ses glaces sur leurs vaisseaux ils ont pris place

Grands marniers que guerre engage, bravant les eaux malgre l'orage,
Ne voulant point perdre la face, un jour devaient quitter surface.

C'etait leur dernier grand voyage, dans l'ocean ont fait ancrage
Sans ne jamais laisser de traces, ils ont sombre dans l'oubliasse

Ils ont laissé en héritage, vous les verrez comme mirage,
Loin de nos côtes nuit de brumasse, pavillon brûlant dans la bourrasque

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FCM-006

"The Beau's Retreat"



WILD THYME

"The Beau's Retreat"

Stereo
004

AND OTHER DANCES FROM THE
FALLIBROOME COLLECTION

Side A

1. **Lord Anson Forever (3:7)***
   Longways for Three Couples 3 x 40 bars 2'09"
2. **The Beau's Retreat (2:5)**
   Longways for Three Couples 3 x 32 bars 2'38"
3. **The Miser's Jewel (5:1)**
   Longways for Three Couples 3 x 48 bars 2'25"
4. **The Balloon (6:10)**
   Longways Triple Minor 6 x 32 bars 3'10"
5. **Top and Bottom (4:14)**
   Longways Duple Minor 6 x 40 bars 3'59"
6. **Westmorland (2:9)**
   Longways Duple Minor 6 x 32 bars 4'10"

Side B

1. **St. Andrew's Assembly (6:1)**
   Square for Four Couples 3 x 20 @ 4/4 2'05"
   Music – 'Bundeslied' Op.22 Ludwig Van Beethoven Arr Wild Thyme
2. **The Pilgrim or Lord Foppington (2:13)**
   Longways Duple Minor 6 x 32 bars 3'09"
3. **The Coney Walk or Number 3 (2:8)**
   Longways Triple Minor 6 x 48 bars 5'20"
4. **Doll Tearsheets Rant (4:12)**
   Longways Triple Minor 6 x 32 bars 3'10"
5. **The Anna Maria (5:8)**
   Longways for Three Couples 3 x 32 bars 1'46"
6. **Burghees Hole or The Beadle of Grub Street (4:6)**
   Longways for Three Couples 3 x 32 bars 1'48"
   Reprise + 3 x 32 bars 1'42"

* *Fallibroome Collection Reference.*

WILD THYME

Elvyn Blomfield	Piano, Keyboards
Tina Brown	Bass Guitar
John Blomfield	Melodeon, Percussion
Dave Brown	Violin, Recorder, Mandolin

Engineer: Mark Powell
Production: Mark Powell
Cover Design: Elvyn Blomfield
Layout: Joy Kiely at Kall-Kwik Printing, Cheltenham
Recorded at Woodworm Studios, Barford St. Michael, Banbury, Oxon
February 1985
All arrangements copyright "Wild Thyme" © Ian 1985

It is with great pleasure that Wild Thyme present this further selection of dances by popular request from the Fallibroome Collection.

There is no doubt that much is to be gained with the use of high technology available at the recording studios and it is in these matters that we have to thank our Engineer, Mark Powell, for his skill, imagination and patience during the recording sessions.

With The Beau's Retreat we have looked for a balance between a dance record and one for just listening with subtle musical arrangements lurking within the formal tunes. We trust you will enjoy our touches of humour in The Balloon and also The Pilgrim but make no apologies for the indulgences to be found in Burghees Hole. (Who is this Vivaldi?)

For a relaxing listen try the sheer magic of Westmorland to set your imagination going but don't get carried away by the music when you are dancing.

We have recorded the Triple Minor dances six times through in order that they may be adapted for use with three couple sets and why not try some of these tunes to other well known dances.

THANKS

We would like to thank Dave Pegg for having us at the studio and Mark Powell for the loan of his special keyboard which accounts for the appearance of 'cello, guitar, concertina, bassoon, harp, hammered dulcimer and xylophone on various tracks.

Our thanks also to Alan Davies and the Step Statley Club from Bristol in assisting with the dance trials prior to the recording, Peter Bridgeman, Barbara Kinsman for programme advice and Win Allen for the loan of a most excellent mandolin.



WILD THYME was first formed in 1976 and since then we have been playing a wide variety of country dance music, ranging from the 18th century collections of the Playford family to modern compositions, both British and American.

The instructions for these dances can be purchased in a set of six books called "English Country Dances – Fallibroome Collection" from:

Folk Shop,
English Folk Dance and Song Society,
2 Regent's Park Road, London NW1 7AY
Tel: 01-485 2206

HALSWAY MANOR: "This 15th century manor house, cradled in The Quantocks, is owned by the Halsway Manor Society Ltd. Enthusiasts countrywide enjoy the warmth and harmony of this unique residential folk centre."

Halsway Manor, Crowcombe, Taunton, Somerset, TA4 4BD

ST-260

A Gift of Love

Betsy Chapman



Capitol
STEREO

"... drifts on gentle winds into your soul"

Betsy Chapman
A Gift of Love

Music Arranged & Conducted by JIMMY BOND



ST-260
STEREO

Capitol

EMI

Side One

WEDNESDAY'S CHILD
Betsy Chapman • Beechwood Music Corp.
3:56 BMI

UNTIL IT'S TIME FOR YOU TO GO
Buffy Sainte-Marie • Gypsy Boy Music, Inc.
2:26 BMI

PAST AND PRESENT
(Erik Satie: Gymnopedie No. 3)
Lyrics by Elaine Simone • Edward B. Marks Music Corp.
1:47 BMI

NATURE BOY
Eden Ahbez • Ivan Mogull Music Corp.
3:09 ASCAP

A LONELY PLACE
(from "Heaven With a Gun — M.G.M.)
Paul Francis Webster-Johnny Mandel • Leo Feist, Inc.
2:13 ASCAP

HE IS WITH YOU
Betsy Chapman • Beechwood Music Corp.
2:22 BMI

Side Two

THE RIVER
(Erik Satie: Gymnopedie No. 1)
Lyrics by Elaine Simone • Edward B. Marks Music Corp.
2:27 BMI

CHILDREN ARE CRYING ALOUD
Buzz Clifford • Hastings Music Corp.
3:06 BMI

THE SOUND OF REAL
Betsy Chapman • Beechwood Music Corp.
3:31 BMI

THE FIRST TIME
Ewan MacColl • Storm King Music, Inc.
2:43 BMI

THE KINDERGARTEN SONG
Elaine Simone-Jimmy Bond • African Plum Music
2:52 BMI

Produced by JOHN PALLADINO
Recording Engineers: Rex Updegraft & Jay Ranellucci
A special thanks to Elaine Simone & Jimmy Bond
for lending their creative sensitivities in
myriads of beautiful ways.

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WILL DAILEY
NATIONAL THROAT

SUNKEN SHIP
WORLD GO ROUND
CASTLE OF PRETENDING
RESCUE
LOOKOUT JOHNNY
ONCE IN A CENTURY STORM
DON'T TAKE YOUR EYES OFF OF ME
HIGHER EDUCATION
WHY DO I
STAND WHERE I CAN SEE YOU
WE WILL ALWAYS BE A BAND

PRODUCED BY WILL DAILEY & DAVE BROPHY
ALL SONGS WRITTEN BY WILL DAILEY
PUBLISHED BY MAMA NEEDS A HOUSE (BMI)
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WWW.WILLDAILEY.COM
WHEELKICK.COM
DJ BOY RECORDS



SUNKEN SHIP

I'M JUMPING OVER BOARD CAP
AND SWIMMING BACK TO SHORE
CUZ NOW I KNOW, I KNOW

YOU'RE BAILING WITH A THIMBLE
FOR A BUCKET SIZED HOLE
AND COVETING TREASURE
NO ONE WANTS, I DON'T WANT

GETTIN BACK MY LAND LEGS
WALKIN WITH MY CLOTHES WET
I'LL FIND MORE,I WANT MORE

I'VE WATCHED YOU ON THE BOW
THERE BURNING OUT DAYS
CHASING A HORIZON THAT WON'T COME, IT WON'T COME

AND I WANT YOU TO FIND YOUR WAY
I WON'T BE AROUND TO SWAY

WORLD GO ROUND

CHILD, ON THE DAY YOU GET HERE
THE WORLD'S ABOUT TO END
WATCH, ON THE DAY THAT IT DOESN'T
THEY'LL START COUNTING DOWN AGAIN
OH MIGHT THE DEAD TAKE OFFENSE

GIVE ME THAT FUNNY KINDA FEELIN
THAT CRAZY KINDA LOVE
YOUR EYES ON ME NOW
IT MAKES THE WORLD GO ROUND
THEY'RE PICKIN YOUR POCKETS
WHILE PATTING YOUR BACK
THEY'LL SMILE AT YOU TOO
IT MAKES THE WORLD GO ROUND

FAITH MAY BE JUST FOR SUCKERS
MAYBE HAS A PLACE
TIME, TRAVELERS IN MY COFFEE
WHERE WILL I BE THEN?
HOPE I'M STILL LOST IN YOUR MAZE

GIVE ME THAT FUNNY KINDA FEELIN
THAT CRAZY KINDA LOVE
YOUR EYES ON ME NOW
IT MAKES THE WORLD GO ROUND
IF THEY'RE PICKIN YOUR POCKETS
THEY BEST KNOCK YOU DOWN
AND SMILE AT YOU TOO
IT MAKES THE WORLD GO ROUND

KINGDOM OF HEAVEN
IN THE PALM OF MY HAND
LIFE, EASIER PLAYED THAN
IT IS EVER PLANNED

GIVE ME THAT DIZZY KINDA FEELIN
GIVE ME THAT DIRTY KINDA LOVE
AND SMALL OF YOUR BACK
MAKES MY WORLD GO ROUND
IF YOU'RE PICKIN MY POCKETS
YOU BEST GRAB MY ASS
SMILE AT ME TOO
IT MAKES THE WORLD GO ROUND

CASTLE OF PRETENDING

SLEEP CREEPS IN
AND WAKES BACK
UP THE DOUBT
YOU SPENT ALL
DAY KEEPING OUT

THE WALLS CRACK
PANIC ATTACKS
THE BREATH YOU HOLD
ALL NIGHT TO BEAT
THEM DOWN

WELL YOU BUILT THIS
UP WITH REAL NICE STONE
BUT NO LONGER HAVE A
SHINE TO YOUR CROWN

THESE ARE NOT THE WALLS YOU SHOULD BE MENDING
IT'S A CRUMBLING CASTLE OF PRETENDING

IN THE MUD DEEP
INSIDE A SEED
OF TRUTH ALWAYS
IN YOUR WAY

SEND THE ARCHITECT
WITH SECRET PLANS
AND THE GUARDS
OUTSIDE AT YOUR
COMMAND AWAY

THESE ARE NOT THE WALLS YOU SHOULD BE DEFENDING
IT'S A CRUMBLING CASTLE OF PRETENDING

THESE ARE NOT THE WALLS..
YOU SHOULD NOT BE DEFENDING

IT'S A CRUMBLING CASTLE OF PRETENDING
GET YOU FAR AWAY FROM HERE

RESCUE

YOU CRAWLED INTO MY LIFE
IN RAGS AND DESPERATION
ALL YOU NEEDED WAS A LINE
AND I WASN'T MUCH
BETTER OFF MYSELF
I WAS AS LOST
AS ANYONE ELSE
YOU CRAWLED TO ME
SOME HOW YOU KNEW
I'D BE JUST WHAT YOU NEED
AND FROM THE OUTSIDE
I KNOW IT SEEMS
THAT I RESCUED YOU
BUT YOU RESCUED ME

WE HAD DAYS TO CELEBRATE
AND DAYS WE LOST TO MADNESS
AND DAYS THAT GOT AWAY
AND I GAVE YOU SHELTER
FROM STORMS ROLLING IN
AND YOU GOT ME OUT INTO THE WIND

YOU CRAWLED TO ME
SOMEHOW YOU KNEW
IT'D BE JUST WANT WE'D NEED
AND FROM THE OUTSIDE
I KNOW IS SEEMS
THAT I RESCUED YOU
BUT YOU RESCUED ME

WE WERE A CLOUD
THAT YOU COULD HIDE UNDER
OR RIDE ON
YA WE GOT OFF THE GROUND

AND SO NOW IT'S YOU
WHO'S GONE ON TO BE
ONE OF THE STARTS
THAT'LL SHINE DOWN ON ME
AND FROM THE OUTSIDE
I KNOW IT SEEMS
THAT I RESCUED YOU
BUT YOU RESCUED ME

LOOKOUT JOHNNY

I DON'T KNOW WHY I LET WHAT FOOLED ME ONCE FOOL ME TWICE
THAT'S WHAT I GET FOR TRUSTING THIEVES AND THEIR LOADED DICE

LOOKOUT JOHNNY
THERE'S A HAMMER COMING DOWN
RIGHT IN THE PLACE WHERE YOU KEEP YOUR CROWN
OH LOOKOUT JOHNNY THERE'S A HAMMER COMING DOWN YOUR WAY

FINALLY I GOT NO ENVY WHEN YOUR HIGH HORSES RIDE BY
I HAVE SEEN WHAT IT'S DONE TO YOU AND YOUR DIRTY KIND

LAY THEM DOWN IN THE RYE AND CLOVER
EVERYTHING IN ITS RIGHT PLACE

LOOKOUT JOHNNY
THERE'S A HAMMER COMING DOWN
RIGHT IN THE CROSS HAIRS OF YOUR BURNT OUT TOWN
OH LOOKOUT JOHNNY IT'S COME BACK AROUND
THE SAME SAD AFFAIRS WITH THE SAME BAD CROWD
OH WE'LL TEAR DOWN THE WALLS, A CHANGE OF THE GUARD
SOME TIME AT THE BOTTOM TO LEARN WHO YOU ARE
OH LOOKOUT JOHNNY THERE'S A HAMMER COMING DOWN
YOUR WAY..

ONCE IN A CENTURY STORM

SONGS THAT I SING, THEY DON'T HELP
HALF AS MUCH AS YOU DO
WHEN YOU LAY YOUR CALM GENTLE WAYS
AND BRING MY MIND TO THE EYE

THOUGH I TRY IT'S SO HARD TO PREPARE
FOR BRANCHES THAT WILL BREAK
AND THE OCEANS TO RACE
DOWN OUR STREETS FOR OUR DOOR

I KNOW LOVE IS NOT A WALK IN THE PARK
IT'S A ONCE IN A CENTURY STORM
THE WINDS WILL NEVER BLOW US APART
IN OUR ONCE IN A CENTURY STORM
I'M STANDING ON THE HOOD OF MY CAR
FOR OUR ONCE IN A CENTURY STORM
ONCE IN A CENTURY STORM

DON'T TAKE YOUR EYES OFF OF ME

DON'T TAKE YOUR EYES OFF OF ME
WHEN THE WAVES RISE UP TO PULL YOU OUT INTO THE SEA
DON'T TAKE YOUR EYES OFF OF ME

DON'T LET THE SUN TELL YOU HOW TO SHINE
NOR THE NEEDLE IN YOUR ARM
OR THE FOG IN YOUR MIND
DON'T LET THE SUN TELL YOU HOW TO SHINE

DON'T LET THE DEVIL TAKE YOU AWAY
WHEN HE COMES TO BURN YOUR HOUSE DOWN
YOU GOT A PLACE WHERE YOU CAN STAY
DON'T LET THE DEVIL TAKE YOU AWAY

HIGHER EDUCATION

I LEARNED TO DANCE FROM A GIRL WHO COULD DANCE
FAR BETTER THAN I COULD EVEN BREATHE
I LEARNED TO FIGHT FROM AN OLD MAN WHO COULD FIGHT
CHASE THE DOGS FROM THE NIGHT WITH NEVER HAVIN' TO SWING

ALL THAT I WANTED WAS ALL IN MY MIND
AND ALL THAT I NEED IS TO SING

I LEARNED CRASH FROM A FRIEND WHO COULD CRASH
STOP THE WORLD IN ITS TRACKS BENEATH HIS FEET
I LEARNED TO BE KIND BY TRYING HARD TO FIND IT
WHEN FEAR OFTEN COMES MOST EASILY

ALL THAT I WANTED WAS ALL IN MY MIND
ALL THAT I NEED IS TO SING

I LEARNED FROM OUR PAST WHEN OUR FLAGS WERE ALL HALF-MAST
FOR THE DAYS WHEN ALL OUR DREAMS WERE KING
I LEARNED TO FADE LIKE THE SINKING SUN THAT MADE ME
HELD ME AND GAVE ME DAYS TO WASTE

ALL THAT I WANTED WAS ALL IN MY MIND
ALL THAT I NEED IS TO SING

I LEARNED TO DIE FROM A GOOD WOMAN WHO DIED
WITH HER HEAD HELD HIGH IN THE WIND
AND WHEN MY TIME ARRIVES AND THE LIGHT'S GONNA LEAVE MY EYES
IT'S THE LOVE THAT I FIND THAT'S GONNA EASE THE STING

AND ALL THAT I WANTED WAS ALL IN MY MIND
AND ALL THAT I NEED..

WHY DO I

GONNA FIND MY WAY
BEYOND TODAY.
TONIGHT IN BOSTON
GRAB WHAT CASH
I GOT LEFT
AND SPEND ALL OF IT
I GONNA LOOSE MY HEAD
FIND SOMEONE'S BED
TONIGHT IN BOSTON
WALK OVER MY BRIDGES ONE
LAST TIME BEFORE I BURN EM

WHY DO I LOVE YOU
WHEN YOU DON'T LOVE ME

GONNA FILL MY CUP
ONE LAST TIME
TONIGHT IN BOSTON
I'LL FIGURE OUT
WHAT WENT WRONG IN THE MORNING

WHY DO I LOVE YOU
WHEN YOU DON'T LOVE ME

GONNA TAKE REVENGE ON MYSELF
TONIGHT IN BOSTON
CHASE MY DREAMS
DOWN THE STREETS
WHERE I LOST THEM

STAND WHERE I CAN SEE YOU

I CANNOT EASILY UNWIND
I CAN'T COUNT ALL THE BOMBS
THAT KEEP BLOWING MY MIND

AND SO ALL I ASK OF YOU
IS TO STAND WHERE I CAN SEE YOU
WON'T YOU STAND WHERE I CAN SEE
CUZ IT IS YOU I SEE THROUGH

I CAN'T KEEP UP WITH THE NEWS
THAT KEEPS POURING ACROSS THE WIRE
I CANNOT FEEL THE HEAT IN A WORLD ALWAYS ON FIRE

AND SO ALL I ASK OF YOU
IS TO STAND WHERE I CAN SEE YOU
WON'T YOU STAND WHERE I CAN SEE
CUZ IT IS YOU I SEE THROUGH

MY HEART HAS LEFT MY CHEST

AND IT'S DANCING ACROSS THE ROOM
I FEAR EVERY OBSTACLE
& I MARVEL AT EVERY MOVE

AND SO ALL I ASK OF YOU
IS TO DANCE WHERE I CAN SEE YOU
WON'T YOU DANCE WHERE I CAN SEE
CUZ IT IS YOU WHO PLACED THE GROUND BENEATH
MY ALWAYS WONDERING, WEARY FEET

I NEED YOU TO STAND WHERE I CAN SEE YOU
STAND WHERE I CAN SEE YOU
BECAUSE IT IS YOU
I SEE THROUGH

WE WILL ALWAYS BE A BAND

AM I IN YOUR HEAD PHONES?
AM I ON YOUR MIND?
IS THERE A TUNE THAT'S STUCK IN YOUR HEAD?
THAT COMES FROM A SONG OF MINE?

WAS I ON YOUR RADIO?
WERE YOU AT MY SHOW?
DID YOU GET SOME PLEASURE FROM
ALL OF THE STRINGS THAT I BROKE?

I DON'T WANT TO WAIT FOR THE WORLD TO WAKE UP
IT'S TAKING ITS SWEET AS TIME
I AIN'T GONNA QUIT OR PRETEND TO KEEP UP
IT'S BEEN HERE THE WHOLE DAMN TIME

WE GOT WHAT YOU'LL NEVER UNDERSTAND
WE WILL ALWAYS BE A BAND

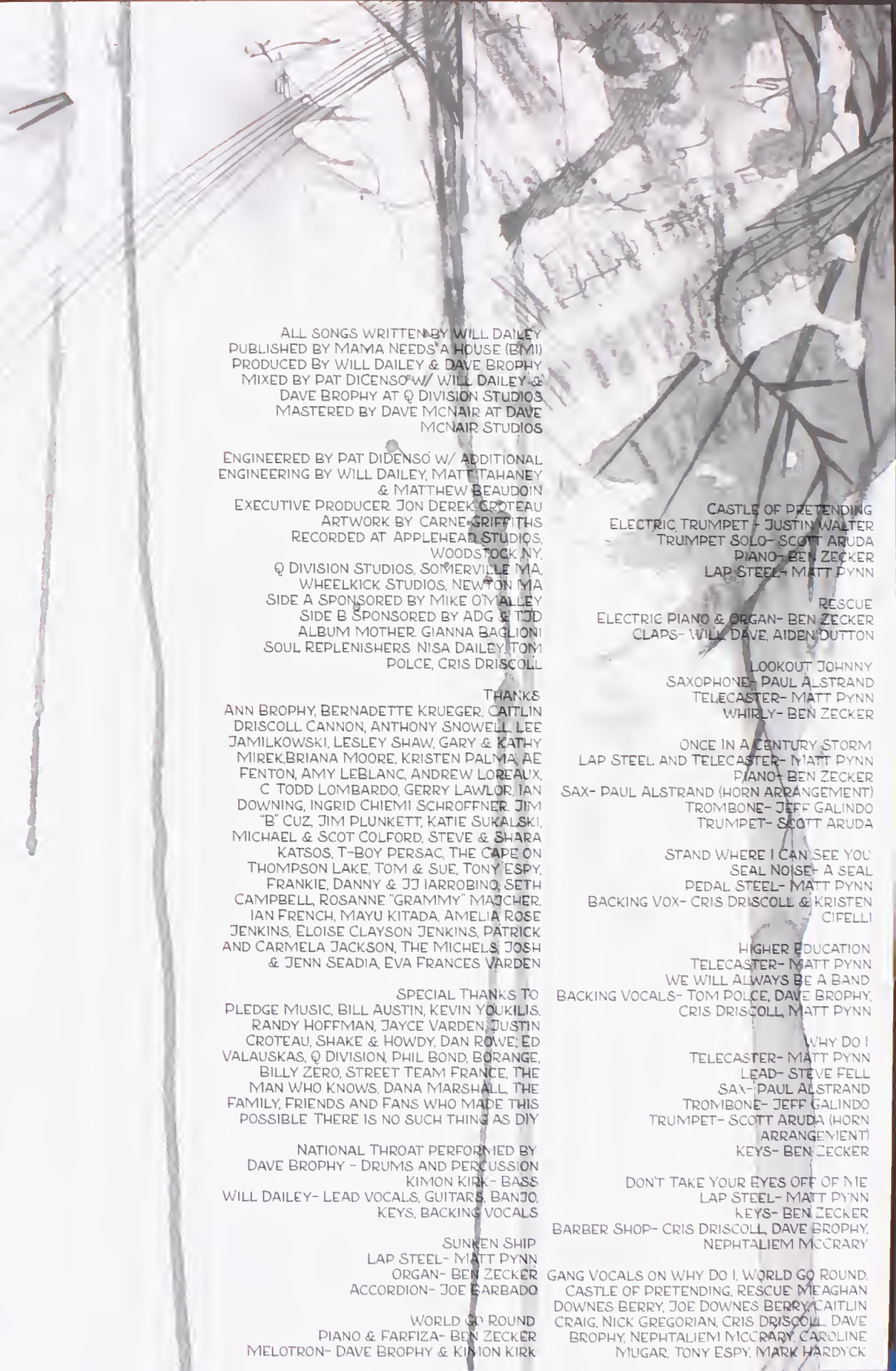
DO YOU THINK TWICE?
WHEN YOUR PHONE RINGS LATE AT NIGHT?
OR DO YOU JUST ROLL OVER IN SYNC WITH YOUR EYES?
STILL THINKING THAT I'M WASTING MY LIFE

WELL I GOT ALL MY BEST FRIENDS
ON THE STAGE WITH A GUITAR IN MY HANDS
AND ALL OF YOUR WORRIES
WILL ONE DAY BE DUST IN THE WIND
BUT WE WILL ALWAYS BE A BAND

AND HAVE YOU FOUND THAT GOOD LIVING
THE KIND THAT LEAVES YOU FEELING SAFE AND SURE?
OR DID THE DAY TRADER WHO PROMISED YOU
THAT STEADY KIND OF LIFE
JUST LEAVE YOU WANTING FOR MORE?

WELL YOU KNOW WHERE I'LL BE
ANY TIME THAT YOU LOOSE FAITH IN YOUR PLANS
MY LAST DOLLAR WILL BE SPENT
KEEPING THESE LIGHTS ON
DOING THE ONLY THING THAT I CAN

YOU DIDN'T WANT TO WAIT
BUT WHEN I BREAK
YOU'RE GONNA SEE A NAME IN LIGHTS
THAT COULD HAVE BEEN YOURS ONCE UPON A TIME
OR MAYBE IN ANOTHER LIFE
AND WHEN WE'RE REBORN YOUR CAN BET YOUR HAND
THAT WE WILL ALWAYS BE A BAND



ALL SONGS WRITTEN BY WILL DAILEY
PUBLISHED BY MAMA NEEDS A HOUSE (BMI)
PRODUCED BY WILL DAILEY & DAVE BROPHY
MIXED BY PAT DICENSO W/ WILL DAILEY & DAVE BROPHY AT Q DIVISION STUDIOS
MASTERED BY DAVE MCNAIR AT DAVE MCNAIR STUDIOS

ENGINEERED BY PAT DIDENSO W/ ADDITIONAL ENGINEERING BY WILL DAILEY, MATT TAHANEY & MATTHEW BEAUDOIN
EXECUTIVE PRODUCER JON DEREK CROTEAU
ARTWORK BY CARNE GRIFFITHS
RECORDED AT APPLEHEAD STUDIOS, WOODSTOCK NY,
Q DIVISION STUDIOS, SOMERVILLE MA,
WHEELKICK STUDIOS, NEWTON MA
SIDE A SPONSORED BY MIKE O'MALLEY
SIDE B SPONSORED BY ADG & TJD
ALBUM MOTHER GIANNA BAGLIONI
SOUL REPLENISHERS NISA DAILEY, TOM POLCE, CRIS DRISCOLL

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NATIONAL THROAT PERFORMED BY
DAVE BROPHY – DRUMS AND PERCUSSION
KIMON KIRK– BASS
WILL DAILEY– LEAD VOCALS, GUITARS, BANJO, KEYS, BACKING VOCALS

SUNKEN SHIP
LAP STEEL– MATT PYNN
ORGAN– BEN ZECKER
ACCORDION– JOE BARBADO

WORLD GO ROUND
PIANO & FARFIZA– BEN ZECKER
MELOTRON– DAVE BROPHY & KIMON KIRK

CASTLE OF PRETENDING
ELECTRIC TRUMPET – JUSTIN WALTER
TRUMPET SOLO– SCOTT ARUDA
PIANO– BEN ZECKER
LAP STEEL– MATT PYNN

RESCUE
ELECTRIC PIANO & ORGAN– BEN ZECKER
CLAPS– WILL, DAVE, AIDEN, DUTTON

LOOKOUT JOHNNY
SAXOPHONE– PAUL ALSTRAND
TELECASTER– MATT PYNN
WHIRLY– BEN ZECKER

ONCE IN A CENTURY STORM
LAP STEEL AND TELECASTER– MATT PYNN
PIANO– BEN ZECKER
SAX– PAUL ALSTRAND (HORN ARRANGEMENT)
TROMBONE– JEFF GALINDO
TRUMPET– SCOTT ARUDA

STAND WHERE I CAN SEE YOU
SEAL NOISE– A SEAL
PEDAL STEEL– MATT PYNN
BACKING VOX– CRIS DRISCOLL & KRISTEN CIFELLI

HIGHER EDUCATION
TELECASTER– MATT PYNN
WE WILL ALWAYS BE A BAND
BACKING VOCALS– TOM POLCE, DAVE BROPHY, CRIS DRISCOLL, MATT PYNN

WHY DO I
TELECASTER– MATT PYNN
LEAD– STEVE FELL
SAX– PAUL ALSTRAND
TROMBONE– JEFF GALINDO
TRUMPET– SCOTT ARUDA (HORN ARRANGEMENT)
KEYS– BEN ZECKER

DON'T TAKE YOUR EYES OFF OF ME
LAP STEEL– MATT PYNN
KEYS– BEN ZECKER
BARBER SHOP– CRIS DRISCOLL, DAVE BROPHY, NEPHTALIEM MCCRARY

GANG VOCALS ON WHY DO I, WORLD GO ROUND, CASTLE OF PRETENDING, RESCUE: MEAGHAN DOWNES BERRY, JOE DOWNES BERRY, CAITLIN CRAIG, NICK GREGORIAN, CRIS DRISCOLL, DAVE BROPHY, NEPHTALIEM MCCRARY, CAROLINE MUGAR, TONY ESPY, MARK HARDYCK


TROIA / GRIER
GUT REACTION

TROIA/GRIER
GUT REACTION

SIDE ONE

YOU'RE ALL TALK
I DON'T WANNA KNOW
LET'S START IT OVER
ALL THE LONELY NIGHT

SIDE TWO

THE ARENA
GUILT TRIP
PLASTIC LADY
YOU'RE GONNA RUN THE SHOW
WE'LL THINK OF SOMETHING

Produced by Lenore Troia and Cathy Grier
Co-Produced by Lincoln Clapp

Recorded at Media Sound, N.Y.C.
Engineered by Lincoln Clapp
Assistant engineers – Steve Rinkoff and Scott Mabuoci
Mastered by George Marino at Sterling Sound, N.Y.C.
All songs written by Lenore Troia
Synergy Music/All rights reserved
Art direction/design/photography by Hal Wilson





CATHY GRIER LENORE TROIA



All guitars and vocals by Cathy Grier
All keyboards and vocals by Lenore Troia
Bass – Tony Bridges
Drums – Terry Silverlight
Linn drum programming – Lincoln Clapp
Percussion – Bashiert Johnson
Oberheim programming and performance on "We'll Think of Something" – Barry Eastmond

Tony Bridges appears courtesy of Capital Records

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P.O. Box 8786
New Haven, CT 06532

SR 12003
JACKET MADE IN CANADA

TROIA/GRIER
GUT REACTION

SIDE ONE

YOU'RE ALL TALK
Words and Music
by Lenore Troia

Why don't you just follow through
With the things that you say
Do I have to come back tomorrow
And hear what I heard today

When will you learn you're just wearing out words
And I don't like to hear what I've already heard
Oh my darling, you're starting to get on my nerves

You're all talk, you're all talk
With your promises
I don't care for your lies
You've had too many tries

Didn't somebody say
Somewhere along the way
Talk is cheap
If I have to sit through this
Garbage again I'll just fall asleep

So overplayed that it gets out of tune
And the mood I was in you just happened to ruin
Oh my darling, you're wasting my whole afternoon

You're all talk, you're all talk
Big ideas you've got
You just kick them around
And they don't get off the ground

Go ahead fantasize
One day you'll realize
That the schemes you devise
Don't materialize
And I can't sympathize anymore

So overplayed that it gets out of tune
And the mood I was in you just happened to ruin
Oh my darling, you're wasting my whole afternoon

You're all talk, you're all talk
With those plans you make
Just to hear them again
Is almost too much to take

I DON'T WANNA KNOW
Words and Music
by Lenore Troia

You say you want me
With an open door policy
Well, I understand
Intellectually
But gut reactions
Are a little bit stronger
And you're true confessions
Hurt alot longer

Did your conscience
Get the better of you
Did you think telling me
Would be easy to do
That much honesty
You thought was so kind
You should've left things
Out of sight out of mind

'Cause I don't wanna know
The part of you
That's not part of me
I'd rather not know
I'd rather nat see

I don't wanna know
The part of you
That keeps your heart from me

You say loving one person
Oh how it stifles you
You want your cake
And eat it too
You tell me your story
To help you rationalize
I got news for you baby
I just opened my eyes

So you spill your guts
In a halfway regret
So now that it's out
I suppose we forget
I watch you chase
Your heart on the run
But when you look in my eyes
You'll see the damage is done

'Cause I don't wanna know. .

LET'S START IT OVER
Words and Music
by Lenore Troia

You don't have to say
What you've been through
It's just a story
I already knew
When you left I watched
An empty world
But now I see your eyes
Experienced it too

Restlessly we left behind
A love that's just too hard
To find

Let's start it over
Let's just forget the separation
And the heartache in between
Let's start it over
Let's carry on and maybe
This time we can
Finish off the dream

What we had before
Was a love too young
Something we never could appreciate
Let go
Here we are again
With a chance to try
Maybe a second time
Is all we need
To know

So if you need me let me know
If there's a feeling
Let it show

Let's start it over. . .

All those nights
We just wasted our time
Looking for something
We'd never find
How did we
Ever let so much love slide
We walked away but it
Never died, come on
Let's make it come alive

Let's start it over

ALL THE LONELY NIGHT
Words and Music
by Lenore Troia

Well I saw you in that place
Turned in time so that you
Couldn't see my face
Had to find out
Had to see
What priorities you're
Holding over me

What'd you think it was
Gonna get you
Should've known it would
Just upset you
This condition is
Like a curse
All you do is
To make it worse

When I think about you
Still without you
So hard to fight
All day long
And all the lonely night

I see her sitting in my place
Where'd she get the right to
Share your space
Like a fool I still
Hang on tightly
While you take it
All so lightly

Somewhere you got the
Wrong idea
Things are different than
They appear
Never know just how
You affected
This lonely heart left so
Unprotected

I think about you

CREDITS

Lenore Troia all keyboards and vocals
Cathy Grier – all guitars and vocals
Tony Bridges bass
Terry Silverlight drums
Bashiri Johnson percussion
Barry Eastmond – OBB programming and performance on "We'll Think of Something"
Lincoln Clapp Linn Drum programming and background vocal on "You're Gonna Run the Show"

Produced and arranged by **Lenore Troia** and **Cathy Grier**
co-produced by **Lincoln Clapp**



Recorded at **Media Sound, N.Y.C.**
Engineer **Lincoln Clapp**
Assistant engineers **Steve Rinkoff** and **Scott Mobuchi**
Mastered by **George Marino** at **Sterling Sound, N.Y.C.**
Art direction design & photography by **Hal Wilson**
Retouching by **Gilbert Studio**
hair by **Joe Dimauro**
Type/Printing **Advocate Press**

Our appreciation to the gang at Media for their wonderful support. Also, much thanks to Pete Mitchell, J.J. Jaser, and all our many friends

TROIA/GRIER
GUT REACTION

SIDE TWO

ARENA
Words and Music
by Lenore Troia

The arena's opening
Are you ready
For the show
The arena's got some new stars
You're gonna get to know
Come to the arena
There will be
Something new you'll find
Don't let the arena
Leave you behind

The arena's filling up fast
So get yourself on line
Find yourself your
Own little space
While you still have
The time
Don't you get too
Lost in the crowd
Remember who you are
Don't let the arena
Push you too far

You can be the one the whole world
Is looking at
Or you can just be a
Spectator
You can judge what's out
In front but don't
You forget
It all comes back to you
Sooner or later

The arena's calling you
And you want to get your share
But look out because the arena
Isn't always fair
The arena's calling
You better take some
Good advice
Before you step into it
You'd better think twice

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or write to share your thoughts

GUILT TRIP
Words and Music
by Lenore Troia

I did not know
I could ever let go
Took some time
To find out
What it all
Was about
Things seemed so fixed
My emotions were mixed
Just too scared to undo
All the time
That we went through

But I had to clear my vision
I had to come to
Some decision

Got a grip
And tried hard
Not to slip
Into those clutches
Of their guilt trip

Had to take hold
My life felt so controlled
By a love broken state
So lost to a hopeless fate
Things had to weigh
What would go
What would stay
Would it be face to face
Could I vanish
Without a trace

Measuring every reason
As you end up
Committing treason

Loose your grip
And you're just gonna slip
Into those clutches
Of their guilt trip

Time came to tell
Either way it's just hell
As you sit in its wake
Can you ever survive the break

But somewhere you hear that voice
Telling you that you've
Got no choice

Get a grip
And try hard
Not to slip
Into those clutches
Of their guilt trip

PLASTIC LADY
Words and Music
by Lenore Troia

I don't want to be
A plastic lady
And I just ignore
All the latest styles
Don't want to be
Nobody's carbon copy
Don't want to live my life
In shopping aisles
Don't want to paint my toes
Don't want to show my legs no more
Don't want no panty hose
Glamour's not what I'm looking for

Don't buy me Monet earrings
For my birthday
No pocketbooks
From Saks Fifth Avenue
Don't want no fancy name
On my back pocket
I don't want to play
The ingenue
Don't want to grow my nails
Don't want to have to
Paint my face
Don't want to act so frail
I just don't have
The time to waste

Plastic lady
Plastic girl
Filling up this
Plastic world

I dont' think I'm gonna
Fit in your collection
You might not like my
Altered point of view
Don't ponder this
Identity rejection
Just blame it on
Whoever brainwashed you
I'm not gonna spend a dime
While they're advertising
Constantly
Not gonna waste my time
On images they force on me

Plastic lady
Plastic smile
Bringing up your
Plastic child

I don't want
to spend a dime
Plastic lady
Plastic dreams
Buying up their
Plastic schemes
Plastic lady
Plastic girl
Filling up this
Plastic world
Plastic lady
Look what you've done
To yourself
Plastic lady
Look what we've done
To ourselves
I don't want to be
A plastic lady

YOU'RE GONNA RUN THE SHOW
Words and Music
by Lenore Troia

Where did you come from
Knowing that I needed you near
And where did I get the luck
To find someone like you
When he left me hanging
Halfway through a dream
Like a curtain at the
Closing of a scene
Now it's opening for you

Now that he let me go
You're gonna run the show
Take it away, take it right now
He's never coming back
You play the final act
Take it away, take it forever

Somewhere there's a guide
Who led someone like you
To my side
Could it be just fate
To find someone like you
When he left my heart with
So much to bear
You know my heart says
Handle with care
So I'm handing it to you

Now that he let me go

WE'LL THINK OF SOMETHING
Music by Lenore Troia
and Cathy Grier

All songs written by Lenore Troia
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DEMONSTRATION—NOT FOR SALE

SIDE ONE

MILES DAVIS
CODE M.D.
Taken from the Lp: "Decoy" FC-38991

RAMSEY LEWIS and NANCY WILSON
THE TWO OF US
Taken from the Lp: "The Two Of Us" FC-39326

WYNTON MARSALIS
I THINK OF ONE
Taken from the Lp: "Think Of One" FC-38641

WEATHER REPORT
CAN'T BE DONE
Taken from the Lp: "Domino Theory" FC-39147

HERBIE HANCOCK
TFS
Taken from the Lp: "Future Shock" FC-38814

SIDE TWO

RODNEY FRANKLIN
MARATHON
Taken from the Lp: "Marathon" FC-38953

STEVE SMITH
THE ADVENTURES OF HECTOR AND JOSE
Taken from the Lp: "Orion" FC-39375

KENT JORDAN
LOOKING THROUGH THE WINDOWS
Taken from the Lp: "No Question About It" FC-39325

BRANFORD MARSALIS
SOLSTICE
Taken from the Lp: "Scenes In The City" FC-38931

PAQUITO D'RIVERA
HAVANA NEW YORK
Taken from the Lp: "Live At Keystone Korner" FC-38899

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I WOULDN'T WANT TO BE LIKE YOU • EYE IN THE SKY
GAMES PEOPLE PLAY • TIME • PYRAMANIA
YOU DON'T BELIEVE • LUCIFER
PSYCHOBABBLE • DAMNED IF I DO
DON'T LET IT SHOW • CAN'T TAKE IT WITH YOU
OLD AND WISE



The mid 1970's was a musical era awash in the ashes of the late 60's and early 70's progressive rock movement. The New Wave from the American coasts and England had yet to appear and the new generation of mainstream artists were still in their infancy, if together at all. The musical euphoria and innovation which was so prevalent just a few years earlier had gotten a bit stagnant...but certainly there were exceptions. A handful of new as well as veteran artists managed to forge ahead with continuing high standards of musicianship and expression. Clearly, among those exceptions was the Alan Parsons Project with wide screen, cinematic music that would "float like a butterfly and sting like a bee."

However, unlike many artists who attempt cinematic music, the Alan Parsons Project was able to combine rich orchestral textures with a sense of economy. The key has always been in the Project's ability to deliver a sense of balance. Complex arrangements were fitted to accessible melodies...Their musicianship had the highest standards, yet the frequently boring indulgences common to progressive artists were absent from the Project's music, and the overall feel of the songs was conducive to headphone listening as well as background listening.

Perhaps the greatest example of balance is in the founding members themselves. Alan Parsons was so blown away by hearing the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album in 1967 that he applied for and successfully landed a job at the famous Abbey Road Studios in London. Parsons worked with the Beatles on their "Abbey Road" album and continued his relationship with Paul McCartney, recording "Wild Life" and "Red Rose Speedway." He also won nominations for a Grammy for engineering Pink Floyd's classic "Dark Side Of The Moon."

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LADO "A" PICADILLO

1– Panamá Tierra Mia
2– Yenyere Cumaé
3– El Bombón de Elena
4– Cachita
5– Quiero un Sombrero
6– Caminando se Va
7– Mama Inés
8– Vaquini Vaquini Va
9– Cataplum
10– El Bimbin
11– Que Sapo mas Portiao
12– Veneración
13– El Camión
14– La Mucura
15– La Ola Marina
16– Yo no Tumbo Caña
17– Magdalena
18– Mamá yo Quiero
19– Naque
20– Para Viajo
21– Carnaval de Oriente

LADO "B" PICADILLO DE BOLEROS

1– Te vi Pasar
2– No te importe Saber
3– Ven Mi Corazón Te llama
4– No Vale la Pena
5– Olvídame
6– Cuando Vuelvas

MUSICOS LADO "A"

1– Toby Muñoz– Piano
2– René Santos– Bajo
3– Alexis (Diablo) Castillo Trompeta
4– Carlos Torné– Trompeta
5– Justo Espinosa– Trombón
6– Catalino Bertia– Trombon
7– Tomas (plomo) Espinosa-Conga
8– Jorge (Cubita) González Bongó
9– Manuel González Timbales
10– Manuel Mendoza Guiro Maracas
11– Dora Graciela McGeachy Vocal, Coro
12– Mitzy McGeachy Coro
13– Cynthia Worthington Coro
14– Delsa Castro– Coro

MUSICOS LADO "B"

1– Toby Muñoz– Piano
2– Jimmy Maxwell– Bajo
3– Manolo González– Alto Sax
4– John (Rubber Legs) Mckimdo-Fiscorno
5– Reginald (Regs) Johnson-Flauta
6– Daniel Clovis– Batería
7– Jorge (Cubita) Gonzalez Bongo
8– Dora Graciela McGeachy Vocal

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Oh Louise

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Junior



Side A
OH LOUISE (CLUB VERSION)
Produced by Junior
Arranged by Junior † Robin Smith
Mixed by John Hudson

Side B
1. DO YOU REALLY WANT MY LOVE
Produced by Nigel Martinez
2. OH LOUISE
Produced by Junior

Mastered by José Rodriguez at Sterling Sound, NYC
Photography by Davies † Starr
Sleeve by J.B.

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BROCKINGTON CHORALE ENSEMBLE

RECORDED LIVE AT THE REFUGE BIBLEWAY CHURCH OF CHRIST



ARCTIC

A-LPM 1001

LPM 1001

BROCKINGTON CHORALE ENSEMBLE

RECORDED LIVE AT THE REFUGE BIBLEWAY CHURCH OF CHRIST

It was in the latter part of the fall, 1963' when a vision was seen by Professor Irvin Brockington, Jr., to give the Gospel lovers something a little different; using local talent such as: "The Truelights," "Christian Stars," "Rochelle Payne," "Grave Singers" and many others.

The stage was set. The place, New Testament Westside Memorial Baptist Church. The Actor and Actresses names as listed above. The director, Professor Brockington. The critic, GOD!

It seemed as if God' had come down and put his approval on Professor Brockington's program.

His idea was to let the group march up and sing two selections, but the audience accepted these singers so wonderfully that they had to sing encore after encore.

Professor Brockington's vision now went further and through his vision and leadership, and most of all through God's help, they have stepped on the first step of the ladder to success.

We pray that GOD will lead them on to the top!

This is our first album and we pray you enjoy it as much as we do.

Ronald Mosely

ALL ARRANGEMENTS BY: IRVIN BROCKINGTON

SIDE 1		SIDE 2	
1. GOD KNOWS CHARLES BROCKINGTON	2:30	**1. HOW I GOT OVER** RUFUS BROWN	5:25
2. HE WILL HEAR YOUR EVERY CRY ALBERTA SCOTT Written by: Ronald Mosely	1:35	**2. COME INTO MY HEART** MAMIE YOUNG	3:50
3. I'M GOING HOME RONALD MOSELY Written by: Ronald Mosely	3:45	**3. I BELIEVE** REV. DOUGLAS FULTON	2:55
4. ON MY WAY TO HEAVEN CHARLES BROCKINGTON	2:45	**4. MAKE UP YOUR MIND** IRVIN BROCKINGTON	3:35

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ARCTIC

TOMMY RIDGLEY



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THE
NEW ORLEANS
KING OF THE STROLL

SIDE A

1. **DOUBLE EYED WHAMMY**
   (Ric 978, recorded 11/13/60)
2. **IS IT TRUE?**
   (Ric 968, rec. early 1960)
3. **SHOULD I EVER LOVE AGAIN**
   (Ric 978, rec. 11/13/60)
4. **MY ORDINARY GIRL**
   (Ric 990, rec. 9/20/61)
5. **I'VE HEARD THAT STORY BEFORE**
   (Ric 994, rec. 12/8/62)
6. **HEAVENLY**
   (Ric 993, rec. 12/8/62)
7. **THE GIRL FROM KOOKA MONGA**
   (Ric 984, rec. 9/20/61)

SIDE B

1. **IN THE SAME OLD WAY**
   (Ric 984, rec. 9/20/61)
2. **THREE TIMES**
   (Ric 982, rec. Spring of 1961)
3. **THE ONLY GIRL FOR ME**
   (Ric 982, rec. Spring 1961)
4. **I LOVE YOU YES I DO**
   (Ric 993, rec. 12/8/62)
5. **PLEASE HURRY HOME**
   (studio rehearsal from summer of 1960)
6. **PLEASE HURRY HOME**
   (Ric 973, summer 1960)
7. **ALL MY LOVE BELONGS TO YOU**
   (Johen 9200, rec. 1/9/64)
8. **I WANT SOME MONEY BABY**
   (Johen 9200, rec. 1/9/64)

All selections digitally transferred from the original master tapes.

Original recordings produced by Ric Records, New Orleans, Louisiana, with the exception of *I Want Some Money Baby* and *All My Love Belongs To You*, which were produced by Wardell Quezergue for Watch Records.

REISSUE PRODUCED BY JEFF HANNUSCH

Cover design by Kathleen Joffrion
Front cover photo courtesy of Tommy Ridgley
Back cover photo courtesy of Cleon Floyd and Jeff Hannusch
Special thanks to Tommy Ridgley, Cleon Floyd, Billy Delle, Adam Mallei, John J. Broven, Cosimo Matassa and Joel McGregor.

Other albums in this series
Carnival Time! Best of Ric Records, vol. 1 *(Rounder 2075)*
We Got A Party! Best of Ron Records, vol. 1 *(Rounder 2076)*
Eddie Bo "Check Mr. Popeye" *(Rounder 2077)*
New Orleans Ladies *(Rounder 2078)*
Troubles, Troubles: New Orleans Blues *(Rounder 2080)*
Several more albums are projected. All titles available on LP, cassette and compact disc.



TOMMY RIDGLEY
THE NEW ORLEANS KING OF THE STROLL

Tommy Ridgley was already a veteran recording artist when he joined Ric Records in 1960. Previously he'd recorded with Imperial, Atlantic, Decca, Herald, and even the obscure Waldorf label, using the alias, The Shrewesbury Kid.

One of 17 children, Ridgley was born October 30, 1925, in the Shrewesbury section of Jefferson Parish, only minutes from the New Orleans city limits. Ridgley sang in church as a boy, as well as on street corners with his pals. When World War II broke out, he enlisted in the Navy and eventually served in the South Pacific. It was while in the Navy that Ridgley's interest in music deepened, and he could often be found playing the piano in the P.X. when he had a spare moment.

Upon his discharge in 1946, Ridgley returned home and made his first step toward a career in music, winning the weekly talent show at the renowned Dew Drop Inn singing "Pinoy Brown Blues". Soon afterwards, Ridgley began working as a vocalist with a saxophonist called "Bama," who played a number of Jefferson Parish nightspots.

In 1949, he was effectively called up to the big leagues after Dave Bartholomew hired him to replace Theard Johnson as vocalist in his band. Besides leading the city's premier orchestra, Bartholomew had also been hired recently as an A&R man for Imperial Records, and he chose Ridgley to sing on his first production. (This was before Bartholomew even knew about Fats Domino.).

Ridgley had a local hit with his first release, "Shrewesbury Blues," which insured Imperial's continued interest. He continued to work with Bartholomew's band until 1953, when he decided to form his own group, The Untouchables. In the interim, Ridgley waxed five more singles for Imperial under his own name. He also appeared on tracks credited to Dave Bartholomew on King and Decca.

Ridgley had signed with Atlantic by the mid-1950s, just missing the national charts with an instrumental, "Jam Up," and the slow burner, "I'm Gonna Cross That River." By the later portion of the decade, he'd moved over to Al Silvers' Herald label, just missing again with "When I Meet My Girl."

Ridgley wound up on Ric after his Herald singles began to stall, and was granted his release. His tenure at Ric would prove to be perhaps the most fruitful and musically enjoyable portions of Ridgley's entire career.

"When Mr. Rufino heard I was available, he sent for me," detailed Ridgley. "I've always been the kind of a guy who jumped at the chance to record. I didn't concern myself too much with contracts or money; I just wanted to see my name on a record!"

On Ridgley's Ric debut, "Is It True" b/w "Let's Talk It Over" – found on *Carnival Time: The Best of Ric, Volume I (Rounder 2075)* – he was given the unlikely title, "The New King of the Stroll."

"Joe Ruffino wanted to make that into a stroll record," recalled Ridgley. "Chuck Willis had just died and Joe thought we had a similar style. That was a very big single for me around New Orleans. I remember Joe Ruffino thought he was pretty shrewd for signing me at that point. Right after the record came out he was saying, 'We have to get some more songs together and get back in the studio!'"

Ridgley's next session included the fine "Please Hurry Home," another local bestseller. We've also chosen to include an interesting rehearsal of the song, which was taped in the back of Joe Rufino's Baronne Street office. Although the rehearsal is definitely raw, the song has a recognizable form and Ridgley's voice is topnotch.

Ridgley's string of excellent singles continued with "Should I Ever Love Again," a song that was previously recorded on Specialty by Wynona Carr.

"We recorded that right on the spot," detailed Ridgley. "We were supposed to cut a new song, but something happened and we couldn't do it at the last minute. I'd been doing 'Should I Ever Love Again' on the bandstand, so everyone was familiar with the tune. I put that little spoken part on the beginning of the record just to make my version different."

One of Ridgley's few obscure Ric singles proved to be "The Only Girl For Me" and "Three Times." Both songs were co-authored by Adolf Smith, a renowned songwriter who was once a member of the Spiders, a vocal group that had recorded earlier for Imperial. "Three Times" is an especially brisk shuffle with some telling lyrics.

Two interesting Ridgley compositions found on this collection are "Double Eyed Whammy" and "The Girl From Kooka Monga" from 1960 and 1961, respectively. "Double Eyed Whammy" was inspired by Evil-Eyed Fleagle, a character in the Li'l Abner cartoon strip, who cast his patented whammy on people at the drop of a hat. "The Girl From Kooka Monga," of course, was inspired by Jessie Hill's "Ooh Poo Pah Doo." (Oddly enough, Ridgley's song was actually adopted by Kukamonga, California, who used it as a theme song.) Ironically, Freddy King covered both songs as well.

Eddie Bo's "In The Same Old Way," which opens side 2, proved to be Ridgley's biggest record on Ric, topping many of the local radio station playlists. "Larry McKinley was responsible for making that a hit," said Ridgley. "He was the hottest jock in town at the time (WYLD-AM) and if he played your record, it was a pretty good chance it would take off." After Larry got on the record, it got picked up by every other radio station in New Orleans, pop stations and r&b stations.

"There was a lot of outside interest in that record," recalled Ridgley. "But Joe Ruffino distrusted people from the north. When my record was out, Barbara George had just recorded, "I Know" (for the local A.F.O. label) but "In The Same Old Way" was selling better down here. Well, Barbara George's record got picked up by another label (Sue Records) and they had a national record. Mine just stayed local."

Ridgley and Ruffino kept plugging, however, following with "My Ordinary Girl," a song purchased from Earl King. Unfortunately, by 1962 Ric's schedule of releases was delayed after Ruffino suffered a premature heart attack. Ridgley only cut four sides that year in one session and three are included here. "Heavenly" was credited to Mac Rebennack, but Ridgley recalls the song actually being written by a drummer from Raceland, Louisiana. Ironically, Ridgley's most successful releases from 1962 would prove to be remakes: Bull Moose Jackson's ballad, "I Love You Yes I Do," and his final Ric release "I've Heard That Story Before," recorded earlier for Herald Records.

This set closes with a true Ridgley obscurity, both sides of his ultra-rare Johen single recorded in 1964. After Ruffino's death, his brother-in-law Joe Assunto went into the record manufacturing business with Henry Hildebrand, who owned All South Record Distributors. Their primary label was Watch, but they released one record, Tommy Ridgley's, on a new subsidiary, Johen.

While both sides were truly excellent ("I Want Some Money Baby" taking the soul road, while "All My Love Belongs To You" was right out of the Bobby Bland bag), the record was doomed to obscurity because of Watch/Johen's distribution agreement with London Records.

"Boy when we got out of the studio we just knew we had a hit," laughed Ridgley, referring to the Johen single. "Joe Assunto was positive he had just cut a #1, but Dave Bartholomew said, 'Man, that record ain't going nowhere because London doesn't promote their records.'

"Well, Dave was right because *nothing* happened. There wasn't a thing we could do because the ball was in London's court."

Although Ridgley has recorded for more than a dozen labels, he now looks back at his tenure at Ric Records – and, yes, his stint at Johen – with particular affection.

"Those records were professional by anyone's standards," concluded Ridgley. "Personally I liked Joe Ruffino, me and him were okay. He was stubborn and had his own ways of doing things, but he could recognize talent when he saw it. He was never the kind of guy that would try and cut corners in the studio like a lot of other guys, and he worked his tail off when your record came out. We were a small company but were very professional. All of our records were great."

— **JEFF HANNUSCH** a.k.a. **ALMOST SLIM**

Author of *I Hear You Knockin', The Sound of New Orleans Rhythm and Blues*

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SIDE A

Willie Bryant and His Orchestra

THROWIN' STONES AT THE SUN
(Recording Date: 1/4/35) (3:00)
IT'S OVER BECAUSE WE'RE THROUGH
(1/4/35) (3:36)
A VIPER'S MOAN
(1/4/35) (3:22)
CHIMES AT THE MEETING
(1/4/35) (2:59)
RIGAMAROLE
(5/8/35) (2:33)
LONG ABOUT MIDNIGHT
(5/8/35) (3:02)
THE SHEIK
(5/8/35) (2:52)
JERRY THE JUNKER
(5/8/35) (2:47)

SIDE B

Willie Bryant and His Orchestra

THE VOICE OF OLD MAN RIVER
(8/1/35) (3:07)
STEAK AND POTATOES
(8/1/35) (3:07)
LONG GONE *(From Bowling Green)*
(8/1/35) (2:49)
LIZA
(8/1/35) (2:57)
IS IT TRUE WHAT THEY SAY ABOUT DIXIE?
(4/9/36) (2:18)
ALL MY LIFE
(4/9/36) (3:25)
THE RIGHT SOMEBODY TO LOVE
(4/9/36) (3:14)
THE GLORY OF LOVE
(4/9/36) (3:20)

SIDE C

Willie Bryant and His Orchestra

RIDE, RED, RIDE
(4/9/36) (2:32)
MOONRISE ON THE LOWLANDS
(4/9/36) (3:29)
MARY HAD A LITTLE LAMB
(6/3/36) (3:16)
I LIKE BANANAS
(6/3/36) (2:45)
CROSS PATCH
(6/3/36) (2:40)
I'M GRATEFUL TO YOU
(6/3/36) (3:23)

Jimmie Lunceford and His Orchestra

IN DAT MORNIN'
(6/6/30) (3:21)
SWEET RHYTHM
(6/6/30) (2:41)

SIDE D

Jimmie Lunceford and His Orchestra

WHITE HEAT
(1/26/34) (2:29)
JAZZNOCRACY
(1/26/34) (2:42)
CHILLUN GET UP
(1/26/34) (3:19)
LEAVIN' ME
(1/26/34) (3:05)
SWINGIN' UPTOWN
(3/20/34) (2:37)
BREAKFAST BALL
(3/20/34) (3:00)
HERE GOES *(A Fool)*
(3/20/34) (2:45)
REMEMBER WHEN
(3/20/34) (3:20)

Public performance clearance—ASCAP

Remastered by: Don Miller / Art Director: Dick Smith

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2. Depart From Me
3. Life's Railway to Heaven
4. O, Happy Day
5. Precious Memories



CREDITS:

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Musicians: Guitar: Duke Dumas
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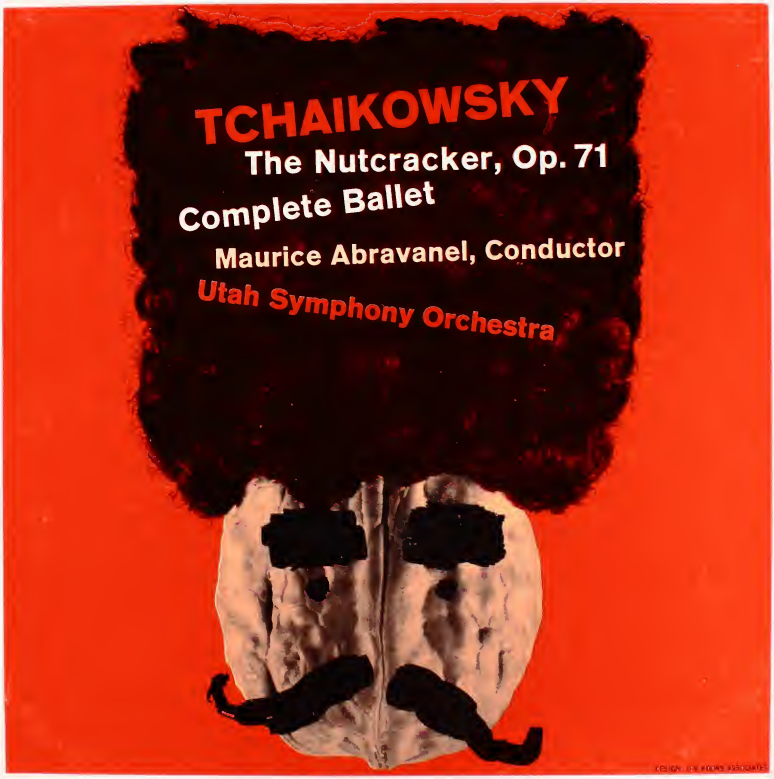
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Tchaikowsky/The Nutcracker Ballet Op. 71—*Complete*

(Casse-Noisette)

Maurice Abravanel *conducting the Utah Symphony Orchestra and Chorus of the University of Utah*



Maurice Abravanel

THE great Russian composer, Peter Ilyich Tchaikowsky (1840-1893), was a highly complex personality who wrote, however, music of a most uncomplex, crystalline clarity of form, and an undying beauty of melody. His works often flow as if they had been effortlessly born. They give no hint of the intense ordeal he went through in writing them. Typical is a letter of July 7, 1891, in which he wrote of himself, "The old man is breaking up . . . he loses bit by bit the capacity to do anything at all." But it was precisely at this time that he was working on the *Nutcracker Ballet*, which stands out even among his works for its entrancing loveliness and many moments of sheer joy. Deep tragic strains can also be heard in his music; the *Pathetique Symphony* and the opera, *Pique Dame*. But he was a man capable of a happy outgoing spirit as well as inner doubts, and no work exhibits so well his enjoyment of life's pleasures with a lovely tenderness of feeling, as the *Nutcracker Ballet*. Completed in 1892, it was the last of his three great evening-long ballets, the others being *Swan Lake* (1875-6) and *The Sleeping Beauty* (1888-9).

The story of the *Nutcracker Ballet*, like that of its two predecessors, is a fairy tale. But such plots to Tchaikowsky were by no means only pretenses for a series of costumed dances. They inspired a flow of affeeting music beeause they meant something real to Tchaikowsky, much like what fairy tales meant to the folk who invented them. They spoke of the yearning for the triumph of good-hearted people over the forces of malice and cruelty, and for the desire to love and be loved. In the *Nutcracker Ballet* Tchaikowsky combines this with a fine insight into the heart and mind of a child. The ballet is not "children's music," although of course it is loved by them. It is an "adult" music, with an affectionate feeling for the hopes and fears that can be so poignant in children, although complacent adults may pass them off as trivial. In Marie, the central child figure of the *Nutcracker Ballet*, Tchaikowsky has created a true heroine. She weeps tenderly for broken toys and nurses them as though they were alive, courageously advances to do battle against the evil King of Mice and his hordes, and earns the right to win a handsome prince-lover in a land where all is sweetness and joy. The scenario of the ballet was based on a story by the German romantic writer, E. T. A. Hoffmann, as revised and turned into French by Alexandre Dumas, *fils*.

The Story and the Music

Side One

The *Overture* is based on two themes which give us in germ form the two kinds of music that Tchaikowsky will weave together so beautifully in the ballet. One theme is staccato, bright, transparent, hinting at toys and dolls, and the other, more lyrical, hinting at love music and deeper feelings. Scene One of the first act takes place in the home of Judge Silberhaus. It is Christmas Eve. We hear (No. 1) a swirling melody, 4/4, for strings, repeated four times, and on the fourth, the Judge, his wife and their guests begin ornamenting the Christmas tree. The melody is richly developed, a second theme rises in contrast to it, and then, with a change of mood, little twittering phrases from the woodwinds hint at the "magic" elements in the plot. A *forte* climax brings a change of tempo, to 6/8 time, and the children enter to lively woodwind music. It dissolves into long harp runs as the Judge orders a march to take place. This (No. 2) is musically a lovely "toy" march, featuring trumpets, horns and clarinets. There is then (No. 3) a children's galop in 2/4 time, which in its course interweaves beautifully with a more pompous string melody in 3/4 time that signifies the entrance of the parents into the festivities. This all dissolves into a lively 6/8 dance with the tambourin featured. There is an abrupt end and change of mood as the old Councilor, Godfather Drosselmeyer, comes in (No. 4). Mysterious "muttering" phrases from the violas, answered by the trombones, hint more emphatically at the "magic" side of the events. The music gets livelier and more festive as great cakes are brought in, and Councilor Drosselmeyer gives out his gifts. These are of dolls which move as if they are alive. Among them is a doll nutcracker, which cracks nuts when they are placed in his jaws. Amidst the festive music, little jumpy clarinet phrases hint at the puppet-like doll motions. The music becomes extremely rich in its interwoven rhythms.

A sumptuous dance scene (No. 5) follows, beginning with a sweet, waltz-like melody. Marie and her brother Fritz play with the dolls, while the dancing goes on, and the rough Fritz breaks the teeth of the Nutcracker. Marie caresses it as if it were alive, and tenderly puts it to bed. Lovely "sleep" music by the flutes accompanies this, which is twice interrupted rudely by Fritz and his friends (toy trumpets and drums). The Judge orders a general *Gross-Vater* dance, for the music of which Tchaikowsky quotes two German folkdance themes that Schumann had once used (the *Gross-Vater* music at the close of *Papillons*), and indeed the instrumentation is adroitly made to sound like that of a German band.

Side Two

The guests take their leave and the children are sent off to sleep (No. 6) to a beautiful "slumber" melody by the strings, against the triangle and harp runs. Then the "weird" or "magic" music is heard (flute runs, twittering piccolos, harp glissandos, string tremolos) as Marie in her nightgown steals back to the parlor to look after the hurt Nutcracker. The moon lights up the scene. She is frightened, as the chimes of midnight sound. Swarms of mice appear (their squeaking depicted by piccolo and flute runs), and the Christmas tree lights up grandly, to a beautiful melody by the first violins playing on the G string. The music becomes increasingly excited as the dolls and toy soldiers come to life. The full orchestra is heard, including the brass, and there is a great climax. Then (No. 7) the toy-soldier sentinel cries the alarm (two oboes over string tremolos), a shot is heard, there are more cries of alarm, a rabbit beats the drum, and lines of battle are drawn between the mice and the toy soldiers. A magnificently composed "battle scene" follows, with exactly the right combination of seriousness and fantasy. The mice overwhelm the dolls (long trills from the woodwinds). The Nutcracker leaps into the fray, to arouse the toy soldiers. The monstrous King of the Mice appears, to the acclaim of his followers (*fortissimo* wind chords). A second battle takes place, more furious than the first. Again the mice are winning. Marie bravely throws her slipper at the horrifying King of the Mice. He is crushed, the Nutcracker and his followers are saved, and the music dies down, ending Scene One.

Scene Two (No. 8), finds Marie and the Nutcracker, who has been changed into a handsome prince, gliding through a snowladen forest of fir trees, lit by glowworms. Harp runs introduce a melody of great loveliness from the winds and then the strings, swelling out to embrace the full orchestra. It dies down, to harp runs against wind chords, and the Waltz of the Snowflakes (No. 9) follows. As in a "grand waltz," there is an extended introduction, delicately scored, and then the main melody rises, sung by a chorus with the orchestra ornamenting the lines. Little storm flurries (harp glissandos) shake the snowflakes. The tempo changes to *Presto*, 2/4, but the waltz melody and chorus are still heard in the new rhythm, and a great climax ends the scene and act.

Side Three

Act Two is a sumptuous celebration in the land of sweets, jams and pastries. On this the curtain rises, with (No. 10) a slow waltz melody of great beauty. Upward moving runs of the wind instruments and harp accompany the appearance of the enchanted castle of sweets. The waltz melody continues to be heard, and as it is taken up by two solo violins playing in harmonies, the Sugarplum Fairy, queen of the land, appears with her court. To a descending melody from the flutes, over clarinets, celesta, harp and strings (No. 11), a river of attar of roses appears, and on it a boat carrying Marie and the Prince. Pages come on the scene with torches, and the flutes and harp depict the flickering flames. To another descending melody from the woodwinds, which becomes a little agitated, the Nutcracker-Prince tells of his dangers and rescue by Marie, and as this melody is sumptuously taken up by the strings, the court applauds Marie for her bravery. A table is brought on, laden with delicacies for a food to eat, and a *Divertissement* (No. 12) starts. In succession come Chocolate (Spanish Dance, trumpets against horns and strings), Coffee (Arabian Dance, woodwinds against muted violas and 'cellos), Tea (Chinese Dance, flute against staccato bassoons and strings), the Trepak (Russian Dance, strings against winds), Les Mirlitons, or reed flutes with onion skin over the ends (three flutes against pizzicato strings), and *La mère Gigogne et les polichinelles* or "Mother Gigogne and the tumblers," which is a rousing example of Russian "country fair" music (a good to eat, and a *Divertissement* (No. 12) starts. In succession come Chocolate (Spanish Dance, trumpets against horns and strings), Coffee (Arabian Dance, woodwinds against muted violas and 'cellos), Tea (Chinese Dance, flute against staccato bassoons and strings), the Trepak (Russian Dance, strings against winds), Les Mirlitons, or reed flutes with onion skin over the ends (three flutes against pizzicato strings), and *La mère Gigogne et les polichinelles* or "Mother Gigogne and the tumblers," which is a rousing example of Russian "country fair" music (a good to eat, and a *Divertissement* episode in Stravinsky's *Petrouchka*).

Side Four

The Waltz of the Flowers (No. 13) which follows is famous, of course, as one of Tchaikowsky's most grand, big-scale waltzes. Then comes the *Pas de Deux* for the Sugarplum Fairy and her Consort (No. 14), which is a sumptuous example of such exalted, slow dance pieces, with two variations; a fiery *tarantella* for the male dancer, and the Dance of the Sugarplum Fairy, featuring the newly invented celesta. This is rounded out by a vivacious coda. The Finale (No. 15) is another great waltz in the grand manner, rising to an impressive climax for full orchestra, and then the Apotheosis, which is also an "apotheosis" of the enchanting melody with which Act Two had opened, ends the ballet.

NOTES BY S. W. BENNETT

About the Performance

Maurice Abravanel, under whose leadership the Utah Symphony Orchestra provides some of the most distinguished music to be heard west of the Rockies, was born in Salonica, Greece, and raised in Lausanne, Switzerland. Here he first conducted, at the age of sixteen. He developed his art in two great European musical centers; Berlin, where he conducted at the State Opera, and Paris, where he led symphony concerts, opera and ballet. Invited to Australia, he became for two years one of its leading musical figures. In 1936 he became the youngest conductor ever to be engaged by the Metropolitan Opera in New York. He has conducted the Chicago Civic Opera and Mexico National Opera. From 1947, he has been musical director and conductor of the Utah Symphony Orchestra in Salt Lake City, raising it to the level of one of the country's outstanding musical organizations. As Esquire *reported, "The Utah Symphony has made itself a major orchestra, far superior to the orchestras of cities four and five times the size and wealth of Salt Lake."*

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SUNNY'S
GALLERY OF
FOLK BALLADS



SUNNY SCHWARTZ

THE CUCKOO ☐ TWO BROTHERS ☐ BABY, LIE EASY ☐ EVERY NIGHT ☐ LITTLE BROWN DOG ☐ WHERE DOES IT LEAD

MAID OF CONSTANT SORROW ☐ THE WATER IS WIDE ☐ DIRTY OLD TOWN ☐ MADAME JEANETTE ☐ FLOWERS OF PEACE ☐ FERNARIO

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SUNNY'S GALLERY OF FOLK BALLADS

by Sunny Schwartz

with **Fred Hellerman** *and* **Eric Weisberg**

Sunny Schwartz is an exciting gift to good taste. She displays a deep understanding of her material and sings with warmth, sincerity, and bold simplicity.

Although she has appeared in New York at the Bitter End and Gerde's Folk City, at the Shadows in Washington, and at the Second Fret in Philadelphia, few people have had the opportunity to hear Sunny's beautiful voice. For most of her time is devoted to her studies at the University of Pennsylvania, where she is a scholarship student.

However, academics are but one of Sunny's diverse interests. A lover of classical music and jazz, she has played the piano for twelve years, in the capacity of both student and teacher. She reads voraciously, and her poetry is winning her much acclaim in school. Yet this talented freshman insists that her all-consuming interest is people—meeting them, learning about them, sharing with them, or simply watching them.

Though her college life is exceptionally rich and full, and though she wears the label "coed" beautifully, Sunny, to those who know her as a folksinger, seems to belong to a world far removed from that of the ivy league. Sitting cross-legged on the floor and cradling a guitar in her lap, Sunny makes folk music come vibrantly alive. She speaks of her admiration for Ewan McColl, the Scotch balladeer who wrote *Dirty Old Town*, a haunting song about the social problems in Glasgow. She conveys in *The Cuckoo* the pertness of a gay tune which contrasts sharply with the war-warning lyrics, and she reveals in *Little Brown Dog* the delight of a children's song at its merriest. Yet Sunny's favorite tunes are the poignant love ballads such as *The Water is Wide*, a collection of verses of some of the world's most beautiful love songs, and *Where Does It Lead*, an Israeli ballad with universal appeal.

When Ray Fox, Sunny's manager, brought her to the attention of Cameo Records, he introduced an artist whose singing filled the room with far more than a clear, ringing voice. For Sunny sings with deep awareness of the importance of communication, which is, in fact, the essence of folk music. Equally impressive is her performance itself, in which the dungareed Peter Pan is transformed into a long-haired, serene young woman who captures her spellbound audience in her hands and leaves them yelling for more.

Sunny Schwartz is a young artist keenly aware of folk tradition and artistic integrity; one who exudes sparkle and warmth; a girl who has the gift of reaching people and of drawing from them a strangely beautiful response.

SIDE 1

THE CUCKOO (Sunny Schwartz)	**2:34** Sam Fox Publ. BMI
TWO BROTHERS (Irving Gordon)	**3:11** Shapiro Bernstein ASCAP
BABY, LIE EASY (Sunny Schwartz)	**3:09** Sam Fox Publ. BMI
EVERY NIGHT (Sunny Schwartz)	**3:42** Sam Fox Publ. BMI
LITTLE BROWN DOG (Sunny Schwartz)	**2:12** Sam Fox Publ. BMI
WHERE DOES IT LEAD (Gwen Davis)	**2:04** Nina Music BMI

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SIDE 2

MAID OF CONSTANT SORROW (Sunny Schwartz)	**2:45** Sam Fox Publ. BMI
THE WATER IS WIDE (Sunny Schwartz)	**3:48** Cameo-Parkway Publ. BMI
DIRTY OLD TOWN (Sunny Schwartz)	**2:54** Cameo-Parkway Publ. BMI
MADAME JEANETTE (Sunny Schwartz)	**2:20** Cameo-Parkway Publ. BMI
FLOWERS OF PEACE (Sunny Schwartz)	**4:06** Cameo-Parkway Publ. BMI
FERNARIO (Sunny Schwartz)	**2:45** Cameo-Parkway Publ. BMI

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QUINTETTE FÜR KLAVIER, OBOE, KLARINETTE, HORN UND FAGOTT

Friedrich Gulda, Piano · Bläservereinigung der Wiener Philharmoniker

STEREO





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Quintette en mi bémol majeur, K. 452, pour piano, hautbois, clarinette, cor et basson

1. Largo - Allegro moderato · 2. Larghetto · 3. Rondo: Allegretto

B-SEITE:

LUDWIG VAN BEETHOVEN

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für Klavier, Oboe, Klarinette, Horn und Fagott

Quintet in E flat major, Op. 16, for Piano, Oboe, Clarinet, Horn and Bassoon

Quintette en mi bémol majeur, op. 16, pour piano, hautbois, clarinette, cor et basson

1. Grave - Allegro, ma non troppo · 2. Andante cantabile · 3. Rondo: Allegro, ma non troppo

Friedrich Gulda, Piano

Bläservereinigung der Wiener Philharmoniker

QUINTETT *Es-dur KV 452 (Mozart)*
QUINTETT *Es-dur op. 16 (Beethoven)*

Mozarts Es-dur-Quintett ist am 30. März 1784 entstanden. Es steht chronologisch zwischen den Klavierkonzerten in B-dur KV 450, D-dur KV 451 und G-dur KV 453. Mozart wendet sich also in der Zeit zwischen »Entführung« und »Figaro« nicht nur in der Orchesterkomposition, sondern auch in der Kammermusik wieder seinem von Kindheit an am meisten vertrauten Instrument zu, dem Klavier; der Einfluss der gleichzeitig laufenden Klavierkonzertkomposition auf die Kammermusik ist offenkundig. Nach der feierlich einstimmenden Einleitung (Largo) eröffnet das Klavier allein den ersten Hauptsatz (Allegro moderato), alsbald gefolgt und abgelöst von den Bläsern, die den pastoralen Einsatz des Tasteninstruments durch kräftigere Akzente umdeuten. Am zweiten Thema sind beide Gruppen in engmaschigem motivischen Wechselspiel beteiligt, und ausserdem tauschen die Partner im weiteren Verlauf des geistreich entwickelten Satzes, etwa in der kurzen Durchführung, ihre Rollen immer wieder aus. Das folgende Larghetto zeichnet sich aus durch frühromantischen Klangreiz, durch den Reichtum seiner Gedanken und die am Ende der Durchführung überraschend kühne Modulation, die dem »befreienden« Eintritt der Reprise ungewöhnliche Wirkung verleiht. Das Rondo-Finale kehrt die konzertierende Haltung dieses Kammermusikwerkes am meisten hervor. Der Klavierpart ist virtuos gesteigert; dafür ist den Bläsern gegen Ende in einer imitatorisch ausgeschriebenen, konzerthaften Kadenz eine Hauptrolle eingeräumt.

Beethoven hat dieses Werk 1796 zum Vorbild für sein ebenso besetztes Bläserquintett mit Klavier Es-dur op. 16 genommen. Der reich bedachte Klavierpart zeigt an, dass Beethoven es für den eigenen Konzertgebrauch geschrieben haben mag. Jedenfalls sass er bei der ersten Aufführung 1797 selber am Klavier. Kennzeichen dieses Frühwerks ist einmal der ähnlich wie bei Mozart ausgiebig und spart genutzte Kontrast zwischen Klavier und Bläsern, zum anderen aber die Frische und Fülle des Einfalls. Den drei Hauptsätzen ist ein Grave vorangestellt, in dem das Klavier sogleich den konzertmässigen Tonfall festlegt. Dabei wird jedoch der ältere »divertierende« Typus der Bläserkammermusik überhöht. So stösst der spielfreudig belebte erste Satz (Allegro ma non troppo) stellenweise bis zu musikalisch-gedanklicher Auseinandersetzung vor; das folgende Andante cantabile ist bereits ein Stück tiefempfundener Ausdrucksmusik, und das glanzvolle, unkonventionell strukturierte Rondo (Allegro ma non troppo) hält bis zum Schluss die Höhe dieser geistreichen Kammermusik, die mit Recht ein Hauptstück der Hausmusikliteratur geworden ist. Dazu hat Beethoven allerdings durch seine nachträgliche Bearbeitung für Klavier und Streichtrio anstelle der Bläser entscheidend beigetragen.

QUINTET *in E flat major, K. 452 (Mozart)*
QUINTET *in E flat major, Op. 16 (Beethoven)*

Mozart's Quintet in E flat major was completed on the 30th March 1784. It takes its place chronologically between the Piano Concertos in B flat major K. 450, D major K. 451 and G major K. 453. Therefore during the period between the composition of "The Seraglio" and that of "Figaro" he turned once more to orchestral works but also in the sphere of chamber music to the instrument which had been his most trusted companion ever since his childhood—the piano; the influence on this different music of the simultaneous composition of piano concertos is quite evident. After the ceremonial Introduction (Largo) has set the scene, the piano alone opens the movement proper (Allegro moderato), the leadership at once being challenged by the wind instruments, which accent strongly what had been music of a pastoral flavour when first played by the keyboard instrument. When the second subject appears, both groups are engaged in tossing motives from one instrument to another, while piano and wind, now allied as partners, change places frequently during the course of this spirited movement, particularly in the short Development. The following Larghetto is distinguished by its early romantic tonal charm, the richness of its ideas, and the surprisingly daring modulation at the end of the Development, which gives the "liberating" opening of the Reapitulation an unusual degree of effectiveness. The Rondo Finale emphasizes to a greater extent than the preceding movements the concert element in this chamber work. The piano part rises to heights of virtuosity, but the wind are favoured toward the end in a "cadenza in tempo", a concerto-like orchestral cadenza with much imitation between the parts.

Beethoven took this work as the model for his similarly seored Wind Quintet with Piano in E flat major, Op. 16 of 1796. The richly conceived piano part shows that Beethoven probably wrote the work for his own use at concerts; certainly he was at the piano when it was performed at the first time in 1797. One mark of this early work is the frequent use of contrast between piano and wind (as with Mozart), while another is the freshness and abundance of ideas displayed. The three principal movements are preceded by a Grave in which the piano at once sets the scene on a concerto-like note. The older "diverting" style of wind chamber music is at the same time put to new use, so that this exuberant first movement (Allegro ma non troppo) arrives on occasion at a conflict of musical styles. The Andante which follows is, even in this early work, a piece of deeply felt, expressive music, and the glittering Rondo (Allegro ma non troppo), unconventional in structure, keeps on the same high level until its conclusion this finely imagined piece of chamber music, which

138638 ST 33 SLPM

fully deserves its prominent place among works for mixed instrumental ensembles. Beethoven greatly facilitated its acceptance as a work for home music making when he later arranged it for piano with string trio instead of the wind instruments.

QUINTETTE *en mi bémol majeur, K.452 (Mozart)*
QUINTETTE *en mi bémol majeur, op.16 (Beethoven)*

Le quintette en mi bémol majeur de Mozart fut terminé le 30 mars 1784. Chronologiquement, il se situe entre les concertos pour piano en si bémol majeur K. 450 et en ré majeur K. 451 d'une part et celui en sol majeur K. 453 d'autre part. Pendant cette période comprise entre „l'Enlèvement au sérail» et le «Figaro», c'est non seulement dans ses compositions d'orchestre mais aussi dans sa musique de chambre qu'il se tourne donc de nouveau vers l'instrument qui, depuis son enfance, lui est le plus familier, le piano; l'influence des compositions de concertos pour piano que Mozart poursuit simultanément avec la musique de chambre est manifeste. Après l'introduct on (Largo) attaquée solennellement, le piano entame seul le premier mouvement principal (Allegro moderato), bientôt suivi et remplacé par les instruments à vent qui transforment l'entrée pastorale de l'instrument à clavier en des accents plus vigoureux. Les deux groupes d'instruments participent au deuxième thème, et de plus, dans la suite du mouvement exposé avec esprit, par exemple dans le bref développement, les partenaires échangent constamment leurs rôles respectifs. Le Larghetto qui suit se distingue par le charme de ses sonorités pré-romantiques, la richesse de ses inventions, et par la modulation étonnamment hardie de la fin du développement, qui confère un effet extraordinaire à la reprise «libératrice». C'est le Rondo final qui met en relief l'attitude concertante de cette œuvre de musique de chambre. La partie du piano est enrichie jusqu'à la virtuosité; en revanche, vers la fin, le rôle principal est réservé aux instruments à vent, avec une cadence dans l'écriture stricte de l'imitation et conçue comme dans un concerto.

En 1796, Beethoven la prit pour modèle de son propre quintette à vent avec piano en mi bémol majeur opus 16 qui comporte la même combinaison instrumentale. La partie de piano spécialement importante semble indiquer que Beethoven l'avait écrit pour son propre usage au concert. En tout cet lui-même qui se trouvait au piano quand il fut joué pour la première fois en 1797. Le contraste entre piano et instruments à vent qui, comme chez Mozart, est largement exploité et avec originalité, tout autant que la fraîcheur et la richesse des inventions caractérisent cette œuvre de jeunesse. Les trois mouvements principaux sont précédés d'un Grave où le piano fixe dès le début le ton concertant. Par ailleurs cependant, le style plus ancien du «divertissement» pour instruments à vent se trouve dépassé. Ainsi le premier mouvement animé (Allegro ma non troppo) atteint, par moments, à la profondeur d'un drame; l'Andante cantabile qui succède est déjà un exemple de musique expressive de grande sensibilité et le Rondo (Allegro ma non troppo), brillant, aux structures peu conventionnelles se maintient jusqu'à la fin au niveau élevé de cette œuvre de musique de chambre de haute tenue qui est, à juste titre, devenue un morceau essentiel du répertoire classique de musique de chambre. Beethoven y a contribué, d'une manière décisive, il est vrai, en l'arrangeant par la suite pour piano et trio à cordes au lieu des instruments à vent.

Printed in Germany · Imprimé en Allemagne · Impreso en Alemania 4/65

"Mr. Excitement"

JACKIE JOCKO

from Coast To Coast





SL-1023

JACKIE JOCKO

Coast from To Coast

SIDE 1

THIS COULD BE THE START OF SOMETHING BIG	(2:12)
I'M IN LOVE	(2:16)
THERE WILL NEVER BE ANOTHER YOU	(2:10)
AT LONG LAST LOVE	(2:20)
I LIKE THE LIKES OF YOU	(2:05)
LOVER COME BACK TO ME	(2:24)

SIDE 2

WHAT MORE CAN I DO	(2:12)
FACE THE MUSIC	(2:24)
SOON	(1:58)
BE CAREFUL IT'S MY HEART	(2:04)
YOU DO SOMETHING TO ME	(1:48)
THAT'S ALL	(2:41)

Fabulous is the word for pianist-singer Jackie Jocko who with his aide-de-camp Joe Peters at the drums has wowed enthusiastic audiences from coast-to-coast. Jackie truly defies description because he never gives the same performance twice. But critics and his multitude of fans agree that he is truly unique and wonderful. The secret of the duo's success is simply this — they give the public what it wants in a tuneful, tasteful, delightful manner.

When Jackie was only two years old he displayed such a natural talent for the piano that his parents called in a teacher. He studied piano for 15 years with his teacher predicting a brilliant future for him as a concert pianist. But Jackie rebeled; he couldn't see why he had to play a song the way the composer had written it. He refused to play a classical composition exactly as written. He contended that if he played the way everyone else did he was just another pianist. He is a great craftsman and when he sings and plays gives his performance everything in him.

Jackie Jocko's professional career was launched when he began appearing in clubs throughout the Buffalo area while in his early teens. He looked older than his age. By the time he was 18 Jackie had his own quartet with which he played and sang. It was then that another Buffalo lad, Joe Peters asked Jackie to coach him with his singing. Jackie helped, but after a time suggested Joe concentrate on drums because he didn't have it as a singer. Joe Peters agreed and from that moment on he has worked with Jackie as his drummer.

In JACKIE JOCKO COAST-TO-COAST, Jackie and Joe are heard with songs they have presented coast-to-coast in such outstanding clubs as Foster's Supper Club, Buffalo; Sahara Lounge in Las Vagas; Birdland in New York City; The Chase Hotel in St. Louis; University Club in Dallas; The Sportsman, Newport Beach, California.

Sit back and relax, you are in for a terrific musical treat.

Sid Ascher

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"MR. EXCITEMENT" - JACKIE JOCKO

STRAND SLS 1023

Miss Ginger Rogers



ODN 1002
stereo
OC 062-06 786

Miss Ginger Rogers

Side One

1. **EMBRACEABLE YOU**
   (Gershwin-Gershwin)
2. **I USED TO BE COLOUR BLIND***
   (Berlin)
3. **ISN'T THIS A LOVELY DAY**
   (Berlin)
4. **BUT NOT FOR ME**
   (Gershwin-Gershwin)
5. **I'LL STRING ALONG WITH YOU***
   (Dubin-Warren)
6. **THEY CAN'T TAKE THAT AWAY FROM ME**
   (Gershwin-Gershwin)

Side Two

1. **NIGHT AND DAY***
   (Porter)
2. **DID YOU EVER SEE A DREAM WALKING***
   (Gordon-Revel)
3. **THEY ALL LAUGHED**
   (Gershwin-Gershwin)
4. **THE GOLD DIGGER'S SONG (WE'RE IN THE MONEY)***
   (Dubin-Warren)
5. **A FINE ROMANCE** (Fields-Kern)†
   LET'S CALL THE WHOLE THING OFF
   (Gershwin-Gershwin)
   I'M PUTTING ALL MY EGGS IN ONE BASKET
   (Berlin)

Produced by Kenny Lynch
Recording Engineer: Mike Stavroy
Co-ordinator for EMI Records: Chris Ellis
Recorded at Air London Studios
℗1978 EMI Records Ltd.

Arranged and conducted by John Mealing
except *Arranged and conducted by Harry South
and †Arranged and conducted by John Hawkins

Cover Design: Feref

In these days of instant superstars whose fame is often, to say the least, transitory, it is a matter for rejoicing to know that there are still a few artists around who have genuinely earned that over-worked title by means of talent, hard work, experience and length of tenure at the top of the show-business tree.

Of the names on this select list that of Ginger Rogers must surely rank amongst the highest. Actress, dancer, singer – a star in every entertainment media, she remains as lovely and as loved by audiences the world over as she has been throughout a career that has lasted for over four very successful decades. Her recent triumphant season at the London Palladium, which was extended by public demand, stands as proof (should anyone need it) of that statement.

It is quite a shock to find that, apart from a few 78s made in the 1930s Ginger Rogers has never recorded the many great numbers that she has introduced in her film and stage appearances. Never, that is, until now!

EMI Records are proud to present an album, recorded in London in April 1978, of Ginger Rogers singing a selection of her own favourites from among the songs created for her by the cream of the world's songwriters.

Here are George and Ira Gershwin's *Embraceable You* and *But Not For Me* which she sang in *Girl Crazy* on Broadway in 1930, the show that first brought her fame. Here too are songs by Irving Berlin, Cole Porter and Jerome Kern to recall her unforgettable screen partnership with Fred Astaire, and others by Harry Warren which bring back memories of Busby Berkeley's movie extravaganzas.

And above all, here is Ginger Rogers – a *real* Superstar.

Chris Ellis



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OLDIES BUT GOODIES

VOL. III

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The Del-Vikings

2 PEOPLE IN THE WORLD
Little Anthony and the Imperials

LOVERS NEVER SAY GOODBYE
The Flamingos

LONG TALL SALLY
Little Richard

BONGO ROCK
Preston Epps

SEA CRUISE
Frankie Ford

OH WHAT A NIGHT
The Dells

DON'T YOU JUST KNOW IT
Huey (Piano) Smith

YOU CHEATED
The Shields

FOR YOUR PRECIOUS LOVE
Jerry Butler

THIS IS MY STORY
Gene & Eunice

AT MY FRONT DOOR
The El Dorados

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Yours for pleasant memories,

*ART LABOE, President
Original Sound Records

*An ex-disc jockey from Los Angeles who digs "Oldies But Goodies"



SIDE ONE (DREAMY SIDE)

LOVERS NEVER SAY GOODBYE — The Flamingos (By Arr. with: End Records)
(T. Johnson-P. Wilson) **1958** Pub.: Ivy-Gee Music, Inc.—BMI **Time 2:50**

YOU CHEATED — The Shields (By Arr. with: Dot Records, Inc.)
(Don Burch) **YEAR: 1958** Pub.: Balcones Publishing Co.—BMI **Time 2:31**

OH WHAT A NIGHT — The Dells (By Arr. with: Vee Jay Records, Inc.)
(M. Junior-J. Funches) **1956** Pub.: Conrad Publishing Inc.—BMI **Time 2:50**

FOR YOUR PRECIOUS LOVE — Jerry Butler 1958 (By Arr. with: Vee Jay Records, Inc.)
(A. Brooks, R. Brooks, J. Butler) Pub.: Gladstone Music, Inc.—ASCAP **Time 2:40**

2 PEOPLE IN THE WORLD—Little Anthony & the Imperials (By Arr. with: End Records)
(Barrett-Wright) **YEAR: 1958** Pub.: Real Gone Music—BMI **Time 2:32**

THIS IS MY STORY — Gene & Eunice (By Arr. with: Alladin Records, Inc.)
(Forrest-Levy) **YEAR: 1956** Pub.: Alladdin Music Pub. Co.—BMI **Time 2:20**

SIDE TWO (ROCK SIDE)

COME GO WITH ME — The Bell-Vikings (By Arr. with: Dot Records, Inc.)
(C. E. Quick) **YEAR: 1957** Pub.: Fee Bee Music—BMI **Time 2:35**

DON'T YOU JUST KNOW IT — Huey (Piano) Smith (By Arr. with: Ace Records)
(Smith-Vincent) **YEAR: 1958** Pub.: Ace Publishing—BMI **Time 2:39**

AT MY FRONT DOOR — The El Dorados (By Arr. with: Vee Jay Records, Inc.)
(J. Moore-E. Abner) **YEAR: 1956** Pub.: Conrad Publishing Inc.—BMI **Time 2:35**

SEA CRUISE — Frankie Ford (By Arr. with: Ace Records)
(Ford-Smith) **YEAR: 1959** Pub.: Ace Publishing—BMI **Time 2:44**

BONGO ROCK — Preston Epps
(Egnoian-Epps) **YEAR: 1959** Pub.: Drive-In Music Co., Inc.—BMI **Time 2:00**

LONG TALL SALLY — Little Richard (By Arr. with: Specialty Records, Inc.)
(E. Johnson-R. Penniman) **1956** Pub.: Venicc Music, Inc.—BMI **Time 2:05**

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THE LETTER — The Medallions
LET THE GOOD TIMES ROLL — Shirley and Lee
CONFIDENTIAL — Sonny Knight
STRANDED IN THE JUNGLE — The Cadets
THE WAY YOU LOOK TONIGHT — Jaguars
DANCE WITH ME HENRY — Etta James
CONVICTED — Oscar McLollie

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A THOUSAND MILES AWAY — Heartbeats
GOODNIGHT MY LOVE — Jesse Belvin
CLORY OF LOVE — Velvetones
STORY UNTOLD — Nutmegs
DESERIE — The Charts
SHAKE RATTLE AND ROLL — Joe Turner
GEE — The Crows
NITE OWL — Tony Allen
WHEN YOU DANCE — The Turbens
I COT LOADED — Peppermint Herris
SHAKE A HAND — Faye Adams

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YOU CHEATED — The Shields
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FOR YOUR PRECIOUS LOVE — Jerry Butler
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THIS IS MY STORY — Gene & Eunice
COME CO WITH WITH ME — The Deli-Vikings
DON'T YOU JUST KNOW IT — Huey (Piano) Smith
AT MY FRONT DOOR — The El Dorados
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LONC TALLY SALLY — Little Richard

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A CASUAL LOOK — The Six Teens
COULD THIS BE MAGIC — The Dubs
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THE PLEA — The Chanteirs
LOVE IS STRANCE — Mickey & Sylvia
WHOLE LOT OF SHAKIN' COING ON — Jerry Lee Lewis
TEEN BEAT — Sandy Nelson
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BLUE SUEDE SHOES — Carl Perkins

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ANGEL BABY — Rosie And The Originals
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DADDY'S HOME — Shep And The Limelites
THE CLOSER YOU ARE — The Channels
ALLEY-OOP — The Hollywood Argyles
STAY — Maurice Williams
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HANOY MAN — Jimmy Jones
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BUMBLE BOOCHE — Dee Oee Sharp
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SEARCHIN' — Bobby Darin
MOCKINCBIRD — The Coasters
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LA BAMBA — Ernie Fields
RAUNCHY — Ritchie Valens
Ernie Freeman

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HURT — Timi Yuro
THEN YOU CAN TELL ME COODBYE — The Casinos
RELEASE ME — Esther (Little Esther) Phillips
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LAST KISS — J. Frank Wilson
RUNAWAY — Del Shannon
I FOUGHT THE LAW — Bobby Fuller
LIAN LIAR — The Castaways
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DEDICATED TO THE ONE I LOVE — The Shirelles
VENUS — Frankie Avalon
HAPPY, HAPPY BIRTHDAY BABY — The Tune Weavers
YOU BELONC TO ME — The Duprees
PLEDCING MY LOVE — Johnny Ace
ROLL OVER BEETHOVEN — Chuck Berry
TWIST AND SHOUT — The Isley Brothers
MY BLUE HEAVEN — Bo Diddley
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WOOLY BULLY — The Olympics
(BABY) HULLY CULLY — The Olympics

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ANNA PIERRE



ECHALE AZUCAR A MI BOMBON

ANNA PIERRE



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PUT SUGAR ON MY CAKE

Art & Design: Luis Garcia

ANNA PIERRE

Born in the Northern part of Haiti,where so Many talented artist emerged, Anna Pierre has chosen a difficult path to become a singer. Nothing is wrong with that.Success, as you know, never comes easy. The time,the effort, the persistence and the training one has to apply are valuable tools to that accomplishment.

Since her childhood,she had a taste for music while dreaming to become a nurse.Growing up in a country where music was not accepted as a profession for girls,Anna quickly understood that she had to give priority to her nursing career.

Today,as a registered nurse, she manages to meet the emotional needs of her patients through her music, as well as providing physical care. Anna sings Haitian pops, and Afro-Haitian songs.

Anna Pierre is the producer of her first album and her hit song, Mete "Suk"Sou Bonbon-m has been # 1 on the Haitian chart for twelve weeks. At the request of some hispanic friends Mete"Suk"Sou Bonbon-m is translated in spanish"Echale azucar a mi bombon" and to please her English speaking fans Anna has come up with an English version"Put sugar on my cake".

ANNA PIERRE

ECHALE AZUCAR A MI BOMBON

Ven Echale Azucar
Ven Echale Azucar
Ven Echale Azucar
A Mi Bombon Que Le Hace Falta Ouh!
Ven Echale Azucar
Ven Echale Azucar
Si No Le Echas Azucar
A Mi Bombon, Me Vas A Perder

Cada Dia Tu Trabajas
Nunca En La Casa Estas
Ni Siquiera Me Das Un Chance
Para Un Poco De Romance

Tengo Que Decir La Verdad
Yo No Tengo Necesidad
Me Das Todo Lo Que Quiero
Pero Algo Me Hace Falta

Coro:(Si No Le Echas Azucar)
(A Mi Bombon Me Vas A Perder)Dos Veces

Me Das Dinero Carros Lindos
Diamantes Y Casa Grande
Ni Siquiera Me Das Un Chance
Para Un Poco De Romance

Paris, Londres, Madrid, Roma,
Alla Siempre Tu Me Llevas
Pero Papi Lo Que Falta
Es Azucar A Mi Bombon

Monologo

Papi Si No Le echas Azucar
A Mi Bombon Me Vas A Perder
Parece Que Piensas Que Solo Necesito Dinero
Tambien Me Hace Falta Cariño
Cada Dia Vas Al Trabajo
Y Te Quedas Horas Extras
Cuando Llegas A La Casa
Estas Tan Cansado
Que En La Misma Puerta
Te Quedas Dormido

Atiendeme ! Si No Me Das Cariño
Algo Va A Pasar
Un Dia De Estos
Me Vas a Encontrar
En Los Brazos De Otro

Repetir Verso 1-2

Echale, Echale
Echale Azucar Echale

Etc, Etc, Etc.

Letra & Musica: ANNA PIERRE / LOUIS PHILIPPE
Arreglista : DENIS NOSILE (TI Poils)

PUT SUGAR ON MY CAKE

Come Put Sugar On My Cake
Come Put Sugar On My Cake
Come Put Sugar On My Cake
Because Baby It's Not Sweet Enough Ouh!
Come Put Sugar On My Cake
Come put sugar On My Cake
Come Put Sugar On My Cake
Cause If You Don't Somebody Else Will

Everyday You Go To Work
You Return Home Very Late
So You Never Give Me A Chance
To Have A Little Romance.

Baby I Must Tell The Truth
You Take Care Of All My Needs
You Give Me Everything I Want
But You Only Refuse To

Chorus:(If You Don't Put The Sugar)
(Baby Baby Somebody Else Will) 2 Times

You Give Me Money, A Nice Car
A Big Home With A Swiming Pool
But You Never Give Me A Chance
To Have A Litle Romance

Every Year, I Go To Europe
Diamonds And Jewels, I Have Plenty
But Simply Baby, You Refuse
To Put Some Sugar On My Cake

Monolog

Baby If You Don't Put Sugar
On My Cake
You Gonna Loose Me.
You Must Think All I Need Is Money
Well I Also Need, Some Loving You Know
Everyday Is Work, Work, And Overtime
When You Get Home At Night
You're So Tired That You Can Fall
Asleep Right At The Door.
Don't Put Sugar On My Cake
You'll See What Will happen
One Day, You Gonna Come Home
And You Won't Find Me
Honey, I'll Be In Someone Else's Arms

Repeat Verse 2 Times

Come On Baby
Come On Put It
Come On Put The Sugar On My Cake

*Repeat Ad Lib And Fade

Words & Music : ANNA PIERRE / LOUIS PHILIPPE
Arrangement : Denis Nosile

287-1180

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String Quintet in C Major

(Opus 163 D.956)

A GRAMOPHONE RECOMMENDED RECORDING

The Alberni Quartet

with Thomas Igloi (Violoncello)



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CRD 1018
STEREO



THE ALBERNI STRING QUARTET, one of the finest young quartets to have emerged in Great Britain in the last few years, is resident in the new town of Harlow, near London, supported by the District Council, Eastern Arts Association and other bodies. This patronage has enabled the quartet to travel widely and develop its career in many ways: it was resident at the University of Canterbury in New Zealand for an academic year in 1968, and for each of the last few years they have been visiting artists in residence for a series of concerts at the University of Western Australia in Perth.
Tours have taken them to other parts of Australia, New Zealand, the United States of America, The Far East and most Western European countries. The quartet has played in all parts of the United Kingdom, made T.V. appearances and many broadcasts, appeared at most of the major festivals and were the first quartet to perform at the Royal Opera House, Covent Garden. In 1973 they performed the complete cycle of Beethoven quartets in Australia also giving them at the 1975 Wexford Festival in Eire. Their recordings of the Schubert 'cello quintet (CRD 1018) and Mendelssohn A minor quartet (CRD 1017), Schumann Quartets (CRD 1017/CRD 1033), Brahms Sextets (CRD 1034/1046), and Shostakovich Piano quintet coupled with Britten's 1st quartet (CRD 1051) have all been greeted by critical acclaim both at home and abroad.
THOMAS IGLOI was born in Budapest in 1947 and died tragically in the prime of his career in 1976. He came to Britain in 1957 and studied at the Royal Academy of Music under Douglas Cameron, and later with Fournier and Casals. He won the BBC 'Cello Competition in 1967 and the Gaspar Cassado International Competition in Florence in 1971.
He was soloist with most of the major London and Provincial Orchestras and included appearances at the Royal Festival Hall and the Albert Hall Proms. After his performances of the complete Bach Solo Suites in London in 1972 he was invited to repeat the cycle the next year at the Bach Festival, Kennedy Center, Washington DC.
He toured and broadcast extensively in Britain and all over Europe, appeared in several major Festivals and was a Professor at the Royal Academy of Music, London.

UNITED ARTISTS RECORDS

BOB WILLS AND HIS TEXAS PLAYBOYS FOR THE LAST TIME



© UAR, Inc

Recorded December 3rd and 4th, 1973

Produced by Tommy Allsup
For Ivan Music Productions

Personnel:

Leader/Bob Wills
Steel Guitar/Leon McAuliffe
Elec. Guitar/Eldon Shamblin
Piano/Al Stricklin
Drums/Smokey Dacus
Fiddle & Elec. Mandolin/Johnny Gimble
Fiddle/Keith Coleman
Fiddle/Hoyle Nix
Bass/Leon Rausch
*Bass/Tommy Allsup
**Bass/Bob Moore
Vocals & Fiddle/Merle Haggard
Merle Haggard appears through the courtesy of Capitol Records
Vocals & Drums/Jody Nix
Vocal Trio/Johnny Gimble, Keith Coleman and Leon McAuliffe

Side 1

1. PLAYBOY THEME/Vocal, Merle Haggard
2. YEARNING/Vocal, Merle Haggard
3. FADED LOVE*/Vocal, Leon Rausch
4. WHAT MAKES BOB HOLLER/Vocal, Leon McAuliffe
5. STAY ALL NIGHT*/Vocal, Leon Rausch
6. GOIN' AWAY PARTY/Vocal, Leon Rausch

Side 2

1. BIG BALLS IN COWTOWN*/Vocal, Hoyle Nix
2. KEEPER OF MY HEART*/Vocal, Leon Rausch
3. TWIN GUITAR BOOGIE*/Inst., E. Shamblin, L. McAuliffe
4. BUBBLES IN MY BEER**/Vocal, Leon Rausch
5. BLUE BONNET LANE/Vocal, Leon McAuliffe
6. WHEN YOU LEAVE AMARILLO/Vocal, Jody Nix

Side 3

1. SAN ANTONIO ROSE*/Vocal, Leon Rausch
2. I WONDER IF YOU FEEL THE WAY I DO/Vocal, Merle Haggard
3. MY SHOES KEEP WALKING BACK TO YOU/Vocal, Jody Nix
4. MISS MOLLY/Vocal, Leon McAuliffe
5. I CAN'T GO ON THIS WAY**/Vocal, Jody Nix
6. THAT'S WHAT I LIKE 'BOUT THE SOUTH*/Vocal, Leon McAuliffe

Side 4

1. SILVER LAKE BLUES/Instrumental
2. MILK COW BLUES*/Vocal, Leon Rausch
3. COMIN' DOWN FROM DENVER/Fiddle inst., Hoyle Nix
4. BABY, THAT WOULD SURE GO GOOD/Vocal, Leon McAuliffe
5. SHE'S REALLY GONE/Vocal, Hoyle Nix
6. CRIPPLED TURKEY/Fiddle inst., Hoyle Nix

UNITED ARTISTS RECORDS®
UA-LA216-J2

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Homecoming: Reflections on Bob Wills and His Texas Playboys 1915-1973

Charles R. Townsend

The recording session that resulted in this album was an important event in the history of American music. It brought together Bob Wills and his Texas Playboys, the man and the band that created Western Swing and, for over forty years, influenced popular American music in general and country and western in particular. The year this album was made, 1973, was the fortieth anniversary of Bob Wills and his Texas Playboys. Wills first called his band the "Playboys" in 1933 in Waco, Texas. The fact that this album was recorded forty years later tells a part of the story of their enduring popularity and incredible appeal.

The story really began in West Texas in 1915. That year, James Robert Wills played the fiddle at his first "country" or "ranch" dance. When his father, John Wills, failed to show up to play for that dance, Jim Rob began playing one of the six selections he knew. The cowboys and their ladies were amused at the ten-year-old fiddler, but soon they were dancing.

There were three basic influences in Jim Rob's formative years that were important throughout his subsequent career. His music was for the most part "western music"; the fiddle dominated his music, and it was always

This is the only picture *ever found* of Wills with a fiddle this early in his life. His father John Wills is to the left.



FIRST ROW:
1. Bob Wills
2. Merle Haggard and Keith Coleman
3. A friend, Leon McAuliffe, Merle Haggard and Hoyle Nix

SECOND ROW:
1. Hoyle Nix
2. Merle, Keith, Eldon Shamblin (back), Johnny Gimble and Leon
3. Keith and Leon
4. Keith, Johnny and Leon

THIRD ROW:
1. Bob Wills and some of The Playboys
2. Leon, Eldon and Smokey Dacus
3. Bob and Leon
4. Merle, Keith, Johnny and Tommy Allsup

FOURTH ROW:
1. Al Stricklan
2. From the control room: Bob Sullivan and Leon

Produced by Tommy Allsup

For Konowa Music Productions

Recorded December 3rd and 4th, 1973 . . . Sumet-Burnet Studio, Dallas, Texas
Engineer: Bob Sullivan
Remixed: Mercury Custom, Nashville, Tennessee
Remix Engineers: Neil Wilburn, Lea Jane Berinati
Photos by: Jimmy Latham, Odessa, Texas
Bill Ward, KLAC Radio, Los Angeles, California

Special thanks to the following persons for their help in
making this album possible and all the musicians mentioned above . . .
Betty Wills, Dan Burgoise, Kelso Herston, Lynn Schults, Ed Bernet, Don Dennis and Dr. Charles Townsend.

Literary Editor: Alan Metter
Designer: Bob Cato
Graphic Production: Joseph Baldwin and Kathy Morphesis

UNITED ARTISTS RECORDS®
UA LA216 J2

Side 1



Betty Wills with Diane in lap, James Robert Jr., Carolyn, Bob Wills (1950)

1. PLAYBOY THEME/Vocal, Merle Haggard
2. YEARNING/Vocal, Merle Haggard
3. FADED LOVE/Vocal, Leon Rausch
4. WHAT MAKES BOB HOLLER/Vocal, Leon McAuliffe
5. STAY ALL NIGHT/Vocal, Leon Rausch
6. GOIN' AWAY PARTY/Vocal, Leon Rausch

Side 2



Bob Wills And His Texas Playboys 1949-1950

Left to right: Eldon Shamblin, guitar; unidentified fiddle player; Tiny Moore, electric mandolin; unidentified banjo player; Bob Wills, fiddle; Billy Jack Wills, drums; Johnny Gimble, electric mandolin; Keith Coleman, fiddle; Luke Wills, bass; Mancel Tierney, piano; Herb Remmington, steel guitar; John Wills, fiddle; three men standing in rear all unidentified.

1. BIG BALLS IN COWTOWN / Vocal, Hoyle Nix
2. KEEPER OF MY HEART / Vocal, Leon Rausch
3. TWIN GUITAR BOOGIE / Inst., E. Shamblin, L. McAuliffe
4. BUBBLES IN MY BEER / Vocal, Leon Rausch
5. BLUE BONNET LANE / Vocal, Leon McAuliffe
6. WHEN YOU LEAVE AMARILLO / Vocal, Jody Nix

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Side 1



Betty Wills with Diane in lap, James Robert Jr., Carolyn, Bob Wills (1950)

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Side 2



Bob Wills And His Texas Playboys 1949-1950

Left to right: Eldon Shamblin, guitar; unidentified fiddle player; Tiny Moore, electric mandolin; unidentified banjo player; Bob Wills, fiddle; Billy Jack Wills, drums; Johnny Gimble, electric mandolin; Keith Coleman, fiddle; Luke Wills, bass; Mancel Tierney, piano; Herb Remmington, steel guitar; John Wills, fiddle; three men standing in rear all unidentified.

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6. WHEN YOU LEAVE AMARILLO Vocal, Jody Nix

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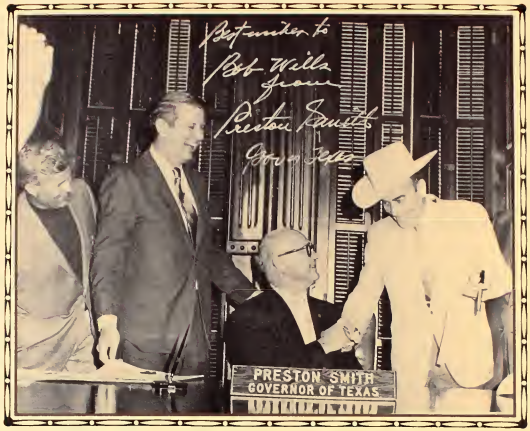
Side 3



Bob Wills And His Texas Playboys in their first movie "Take Me Back To Oklahoma" 1940, starring the late Tex Ritter.
Left to right: Front Row – Bob Wills, Tex Ritter, unidentified man
Back Row – Leon McAuliffe, Johnnie Lee Wills, Wayne Johnson, Son Lansford, Eldon Shamblin

1. SAN ANTONIO ROSE/ Vocal, Leon Rausch
2. I WONDER IF YOU FEEL THE WAY I DO/ Vocal, Merle Haggard
3. MY SHOES KEEP WALKING BACK TO YOU/ Vocal, Jody Nix
4. MISS MOLLY/ Vocal, Leon McAuliffe
5. I CAN'T GO ON THIS WAY/ Vocal, Jody Nix
6. THAT'S WHAT I LIKE 'BOUT THE SOUTH/ Vocal, Leon McAuliffe

Side 4



Bob Wills the day he was honored by the Governor and Legislature of Texas
for his contribution to American Music–May 30, 1969. From left to right: unidentified man,
Senator Jack Hightower, Governor Preston Smith and Bob Wills.

1. SILVER LAKE BLUES / Instrumental
2. MILK COW BLUES / Vocal, Leon Rausch
3. COMIN' DOWN FROM DENVER / Fiddle inst., Hoyle Nix
4. BABY, THAT WOULD SURE GO GOOD / Vocal, Leon McAuliffe
5. SHE'S REALLY GONE / Vocal, Hoyle Nix
6. CRIPPLED TURKEY / Fiddle inst., Hoyle Nix

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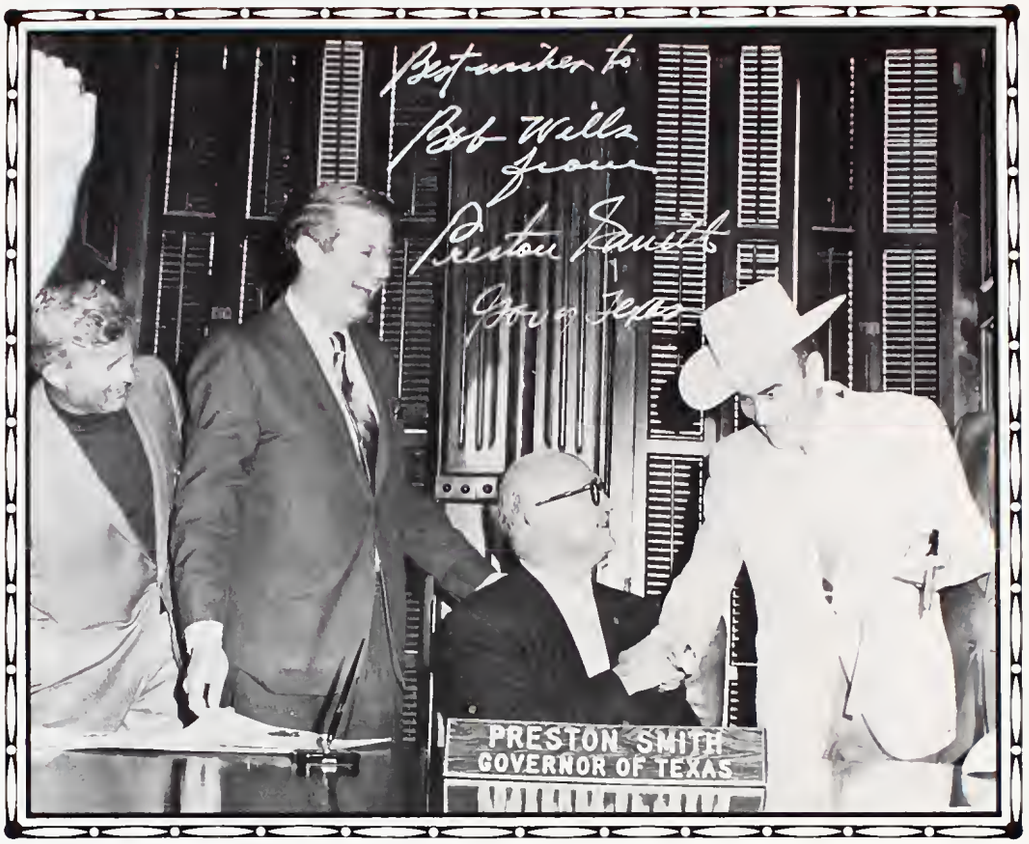
Side 3



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B2. Sun Dub
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POLSKIE NAGRANIA WARSZAWA
Muza
STEREO
MADE IN POLAND
BIEM
S 33
SX 1513 A
NA WESOŁO
1. ZAPRASZAMY DO POLONEZA (M. Skorupiński) 2. OD WARKI - oberek (S. Rososiński) 3. W STAROŚWIECKIM DWORKU - mazur (T. Kozłowski) 4. PIĘKNE SŁOŃCE - sztajerek (S. Rososiński) 5. NA MURANOWIE - polka (S. Trzeciak) 6. OD SĄSIADA DO SĄSIADA - oberek (S. Trzeciak) 7. NASZE SNY - walc (G. Pilicka)
Zespół „Szczęśliwa Trzynastka" pod dyr. Stanisława Rososińskiego
WSZYSTKIE PRAWA ZASTRZEŻONE KOPIOWANIE ODTWARZANIE PUBLICZNE I RADIOWE BEZ UPOWAŻNIENIA WZBRONIONE


POLSKIE NAGRANIA WARSZAWA
Muza
STEREO
MADE IN POLAND
BIEM
SX 1513 B
S 33
NA WESOŁO
1. POLKA „DZIADEK" (oprac. S. Rososiński) 2. WIWAT PODLASIANKI - polonez (J. Przyłucki) 3. WITAJCIE SOŁTYSIE - mazur (M. Skorupiński) 4. ARMINA - polka (K. Chromcewicz) 5. SZTAJEREK ZWIERZYNIECKI (St. Galas) 6. DZWONIĄ SANECZKI - kujawiak (M. Kosicki) 7. PO BIAŁOSTOCKU - polka (J. Przyłucki) 8. ODLATUJ PTASZKU - kujawiak (G. Pilicka)
Zespół „Szczęśliwa Trzynastka"
pod dyr. Stanisława Rososińskiego
WSZYSTKIE PRAWA ZASTRZEŻONE KOPIOWANIE ODTWARZANIE PUBLICZNE I RADIOWE BEZ UPOWAŻNIENIA WZBRONIONE



A

CASSAVETES

45 rpm


B
CASSAVETES
DR02

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EMI MANHATTAN®

HARRY BELAFONTE
PARADISE IN GAZANKULU

Produced by Hilton Rosenthal
Executive Producer: Harry Belafonte

E1-46971 1

33 1/3 RPM

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1. **WE ARE THE WAVE (3:32)**
(Jake Holmes/Richard Cummings and Soul Brothers) Horbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc.-ASCAP
2. **PARADISE IN GAZANKULU (4:29)**
(Joke Holmes/O. Ngobeni) Horbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc. ASCAP
3. **SKIN TO SKIN (4:26)**
(Jake Holmes/Godfrey Nelson) Nickbell Music/ Godfrey Music-ASCAP/BMI
4. **AMANDLA (4:05)**
(Joke Holmes/D. Zumo/R. Kloos) Horbel Productians, Inc. Adm. by Buttermilk Sky Associotes, Inc./ Screen Gems-EMI Music Inc.-ASCAP/BMI
5. **KWELA (Listen To The Man) (3:53)**
(Joke Holmes/S.M. Nkobinda) Horbel Productions, Inc. Adm. by Buttermilk Sky Associotes Inc./ Gollo Music Publishers-ASCAP

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EMI MANHATTAN®

HARRY BELAFONTE
PARADISE IN GAZANKULU

Produced by Hilton Rosenthal
Executive Producer: Harry Belafonte

E1-46971 2

33 1/3 RPM

1. **MONDAY TO MONDAY (4:14)**
(Jake Holmes/D. Zuma/R. Klaas) Harbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc./Screen Gems-EMI Music Inc.-ASCAP/BMI
2. **GLOBAL CARNIVAL (3:42)**
(Jake Holmes/A. Coakley) Harbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc.-ASCAP
3. **CAPETOWN (3:59)**
(Jake Holmes/M. Xaba, R. Bapape) Harbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc./ Gallo Music Publishers-ASCAP
4. **SISIWAMI (SWEET SISTER) (4:49)**
(Jake Holmes/Saul Brothers) Harbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc.-ASCAP
5. **MOVE IT (4:56)**
(Jake Holmes/Van Van/V. Khumalo) Harbel Productions, Inc. Adm. by Buttermilk Sky Associates, Inc./Screen Gems-EMI Music Inc.-ASCAP/BMI

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4th and 4 Entertainment

Miss.Representin Tha South!!!

SIDE A



1. ROCK EM - CROOK
2. SMOKE ONE - CROOK
3. ROCK EM (INST.)
4. LIL BOUT ME (SNIPPET) - MYSTERY

For information please contact:
Timothy Young of 4th and 4 Entertainment: 601.636.6681
Gregory Green/Monique Eversley of Undivided Media Consultants: 212.479.8581
Ty Young of Music Business Consultants: 404.586.0037

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Miss.Representin Tha South!!!

SIDE B



1. JIGGLE WIGGLE - 4:30
2. TWIRK SUMTIN - PREALL
3. BALLIN - UNSOLVED FAMILY
4. WHOA NELLY! (SNIPPET) - SWAV DAWG

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SPANISH WORLD RECORDS, INC.
MONTILLA
FRANCIS SANTANA
y Su Orchesta
FM 260
Side One
STEREO
1. LO MATO LA CARNE - Merengue
2. POR TI AMOR - Bolero
3. GUACHINANGA - Guaracha
4. HUMANIDAD - Bolero
5. AGUARDIENTE VEN - Merengue
TRADEMARK REG. U.S. PAT. OFF. • MARCA REGISTRADA


SPANISH WORLD RECORDS, INC.
MONTILLA
FRANCIS SANTANA
y Su Orchesta
FM 260
Side Two
STEREO
1. TE DIGO AHORITA - Merengue
2. MI PUERTO RICO - Bolero
3. ADELA - Guaracha
4. DEJAME BESARTE OTRA VEZ - Bolero
5. ALGUN DIA VOLVERAS - Bolero
TRADEMARK REG. U.S. PAT. OFF. • MARCA REGISTRADA

ALLE RECHTE, BESONDERS VERVIELFÄLTIGUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN; DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG · URHEBER- UND LEISTUNGSSCHUTZRECHTE,

Deutsche Grammophon

1

STEMRA	Made in Italy	138 076	STEREO 33

SERGEI RACHMANINOFF

Piano-Concerto No. 2 in C minor, Op. 18

1st mov.: Moderato

2nd mov.: Adagio sostenuto

Svjatoslav Richter, piano

Symphony Orchestra of National Philarmonia Warsaw

Conducted by Stanislaw Wislocki

ÖFFENTLICHE ERLAUBNIS ZULÄSSIG · URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG, AUFFUHRUNG, SENDUNG VORBEHALTEN; DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE



Deutsche Grammophon

2

STEMRA	Made in Italy	138 076	STEREO 33

SERGEI RACHMANINOFF

Piano-Concerto No. 2 in C minor, Op. 18

3rd mov.: Allegro scherzando

6 Préludes

No. 12 C major, Op. 32 No. 1 / No. 13 B minor, Op. 32 No. 2
No. 3 B major, Op. 23 No. 2 / No. 5 D major, Op. 23 No. 4
No. 6 C minor, Op. 23 No. 5 / No. 8 C minor, Op. 23 No. 7

Svjatoslav Richter, piano

Symphony Orchestra of National Philarmonia Warsaw
Conducted by Stanislaw Wislocki

PRAS
RECORDS

LP—1976
001



INTRODUCTION PUERTO RICO ALL STARS
arr. Elias Lopez derechos reservados
CHANGUIRI Luigui Texidor
arr. Papo Lucas
A MI MANERA Marcelino Guerra
arr. Jorge Millet
BUDO Miles Davis
arr. Mario Ortiz

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PRAS
RECORDS

LP–1976
001



SIDE B
STEREO

REUNION EN LA CIMA Tite Curet Alonso
arr. Jorge Millet
LOS TAMBORES A. Lopez - Jorge Millet
arr. Jorge Millet
CACHOMBA Tite Curet Alonso
arr. Rafael Ithiel
CANTO A PUERTO RICO derechos reservados
arr. Gunda Merced

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8274

THE SUPER HITS
Volume 5

1. R. B. GREAVES – TAKE A LETTER MARIA (2:45)
   R. B. Greaves

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ONE

2. ARETHA FRANKLIN – CALL ME (3:54)
   Aretha Franklin
3. TYRONE DAVIS
   TURN BACK THE HANDS OF TIME (2:38)
   Jack Daniels - John Moore
4. LULU – OH ME OH MY (I'm A Fool For You Baby) (2:43)
   Jim Doris
5. WILSON PICKETT – SUGAR SUGAR (2:56)
   Jeff Barry - Andy Kim
6. BROOK BENTON
   RAINY NIGHT IN GEORGIA (3:50)
   Tony Joe White

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ATLANTIC

8274

THE SUPER HITS
Volume 5

1. CROSBY, STILLS, NASH & YOUNG – OHIO (2:59)
   Neil Young

SAMPLE COPY
NOT FOR SALE

TWO

2. BLUES IMAGE – RIDE CAPTAIN RIDE (3:41)
   Blues Image
3. LED ZEPPELIN – WHOLE LOTTA LOVE (3:11)
   Page - Plant - Jones - Bonham
4. THUNDERCLAP NEWMAN
   SOMETHING IN THE AIR (3:55)
   Keen
5. THE RASCALS – SEE (5:03)
   Felix Cavaliere
6. NAZZ – HELLO IT'S ME (3:59)
   Todd Rundgren

(A-13476 PR)

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GREGORY ISAACS
NIGHT NURSE (Long Version)
(G. Isaacs/S. Weise)
45 RPM
7:00
PRODUCED BY GREGORY ISAACS, ASSISTED BY "FLABBA" HOLT
FOR AFRICAN MUSEUM PRODUCTIONS INC.
MIXED BY GODWIN LOGIE
DUB MIX BY PAUL "GROUCHO" SMYKLE
STEREO
MLPS 7800 A
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New York, N.Y. 10022


GREGORY ISAACS
NIGHT NURSE (Short Version)
(G. Isaacs/S. Weise)
45 RPM
4:04
PRODUCED BY GREGORY ISAACS, ASSISTED BY "FLABBA" HOLT
FOR AFRICAN MUSEUM PRODUCTIONS INC.
MIXED BY GODWIN LOGIE
STEREO
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No Ordinary Thug

INTELLECTRIC Records

AXIS 2 ALLIANCE

FROM THE ALBUM
'WHY NOT?'
IN STORES MARCH 4, 2000

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Distributed by The AXIS Alliance.



1. Before Jizza Was A Word (4:01)
2. Move Me (5:14)
3. Before Jizza (A Capella) (2:33)
4. Before Jizza Was A Word (Instr) (4:01)

All Tracks Written & Produced By Not, ASCAP
Published by The PfOTBRAY Company, ASCAP
Executive Producer: Wanda Santos-Bray
For Promotional Use Only. Not For Resale.
For info call: Santos @ 888-301-3686

Shot Out

Shot Out Entertainment



From The Double CD Album
'Escaping The Crabpot:
Niggaz Still Crabbin'

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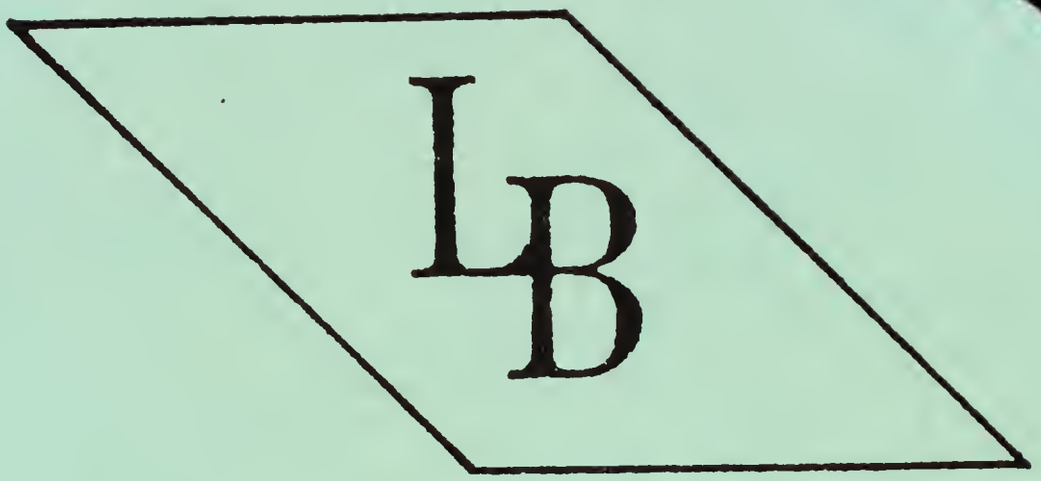
1.Shot Out (4:10)

2. Shot Out ***(Instr)***(4:11)

3. Rats & Roaches (2:58)

4. Rats & Roaches ***(Radio Edit)*** (2:58)

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BONNIE GATLING

SIDE 1
33 1/3 RPM
STEREO

LB 313

1. **HOW MANY WILL BE REMEMBERED (JUST A FEW)** (3:00)
   (Rosemarie McCoy)
   TEAC Music - ASCAP

2. **I HEARD ANGELS** (5:00)
   (Anderson Jackson)
   Mahalia Jackson Music - BMI

3. **THE LORD WILL MAKE A WAY** (5:00)
   (Thomas A. Dorsey)
   Uni-Chappell Music/Belinda Music - BMI

4. **ORDINARY PEOPLE** (4:20)
   (Marvin Hamlisch)
   Famous Music Pub. Corp. - ASCAP



BONNIE GATLING

SIDE 2
33 1/3 RPM
STEREO

LB 313

1. **ONLY WHAT YOU DO FOR CHRIST WILL LAST** (4:10)
   (Raymond Rasberry)
   Rasberry Music -BMI

2. **ROUGH SIDE OF THE MOUNTAIN** (4:35)
   (Rev. F. C. Barnes)
   Eternal Gold Music - BMI

3. **SOMEBODY BIGGER THAN YOU AND I** (3:00)
   (J. Lange, H. Heath, J. Burke)
   Bull's Eye Music Inc. - ASCAP

4. **GOD BE WITH YOU** (3:00)
   (Traditional)


TROPICAL
ALTA FIDELIDAD
LOS TRES REYES
HERNANDO AVILES con
GILBERTO Y RAUL PUENTE
TRLP
5188
Side 1
(TR-671)
1. LA PARED (Rafael Angleró)
Bolero - 2:50
2. EL DIABLO Y YO (Luis Demetrio)
Bolero - 2:10
3. CONFIADA (Pedro Colmenares)
Vals - 2:52
4. FLACA Y DESPEINADA (Luis A. Morales)
Guaracha Twist - 2:52
5. CUANDO LA BESAS TU (Luis A. Morales)
Vals - 3:00
33⅓ RPM
Un Producto de "Seeco Records" Inc., N.Y., U.S.A.

TROPICAL

ALTA FIDELIDAD

LOS TRES REYES
HERNANDO AVILES con GILBERTO Y RAUL PUENTE

TRLP 5188

Side 2
(TR-672)

1. RETIRADA (José A. Jiménez)
   Bolero - 2:52
2. SOMBRAS (Contursí-Lomut)
   Bolero - 3:00
3. ALAS QUEBRADAS (Jorge Contreras)
   Vals - 3:10
4. ENGAÑADA (Barrera-Núñez)
   Vals - 2:48
5. TU ALMOHADA (Julio Rodríguez)
   Bolero - 3:10

33⅓ RPM

Un Producto de "Seeco Records" Inc., N.Y., U.S.A.

MONTILLA

GUILLERMO VENEGAS
EN CONCIERTO

Z-100-A

STEREO

1- HASTA QUE ME OIGA DIOS
2- PENSAR
3- ALMA TRISTE
4- SALOME
5- RAZA NEGRA
6- ADAESED

MANUFACTURED BY MONTILLA RECORDS OF P.R. INC.

MONTILLA

GUILLERMO VENEGAS
EN CONCIERTO

Z-101-B

STEREO

1- LIZTCIANA
2- EL GITANO SE FUE
3- ¿POR QUE?
4- SERENATA TEMPRANA
5- PRIMAVERA
6- SERENATA

MANUFACTURED BY MONTILLA RECORDS OF P.R. INC.



33 Tours

FACE A

HPR 49

"SHELL HARMONIE STEEL BAND"

- Let go (Calypso)
Sparrow
- Respect a dedette (Mazurka)
Remion serge
- Jacquelina (valse) D.R.
- Compas merengue (Compas)
- Jalousie (Tango) D.R.

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS - DUPLICATION, EXÉCUTION PUBLIQUE, RADIODIFFUSION INTERDITES

MADE IN FRANCE



33 Tours

FACE B

HPR 49

"SHELL HARMONIE STELL BAND"

- Poil ti chatte (iguine)
Desroc
- La decadence (Slow)
Serge gainsbourg
- Miss ariman (Calypso)
Lord kichtener
- Concerto pour un été (Slow) D.R.

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS - DUPLICATION, EXÉCUTION PUBLIQUE, RADIODIFFUSION INTERDITES

MADE IN FRANCE

BJM

The FOUR JEWELS
LOADED WITH GOODIES

BJM-001-A
33 1/3 RPM
STEREO



Produced By
Lawrence E. Berry
James "Buddy" Owens
James "Mac" Alsobrooks

1. Loaded With Goodies (2:22)
2. Opportunity (2:25)
3. Johnny Jealousy (2:45)
4. Someone Special (2:33)
5. Baby It's You (3:07)

All Selections-BMI

BJM

The FOUR JEWELS
LOADED WITH GOODIES

BJM-001-B
33 1/3 RPM
STEREO

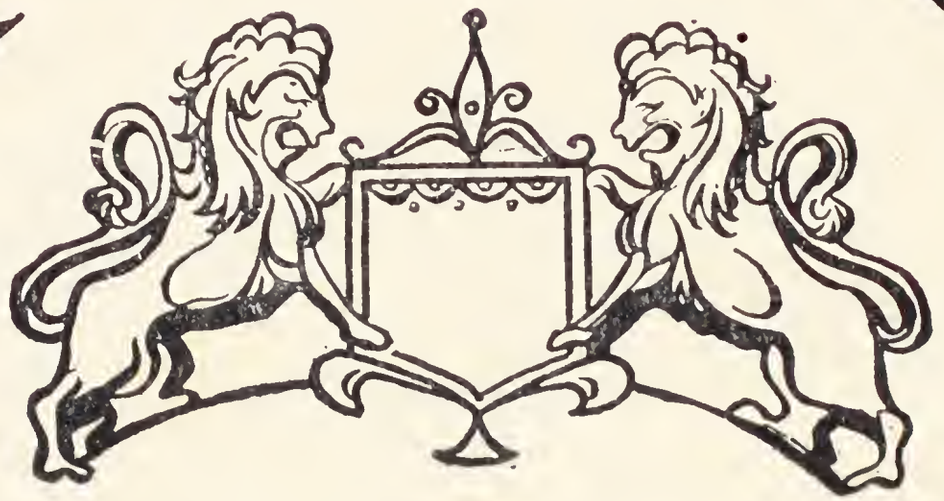


Produced By
Lawrence E. Berry
James "Buddy" Owens
James "Mac" Alsobrooks

1. I Need You So Much (2:23)
2. I Love Me Some You (2:14)
3. Dear Miss Lovelorn (3:12)
4. For The Love Of Mike (1:49)
5. Time For Love (2:14)

All Selections-BMI

PALACE



PST-740

SIDE 1

BOSSA NOVA

I Dream Of Jeannie
Dim Light
La Cucaracha
Bongo Man
Reverie

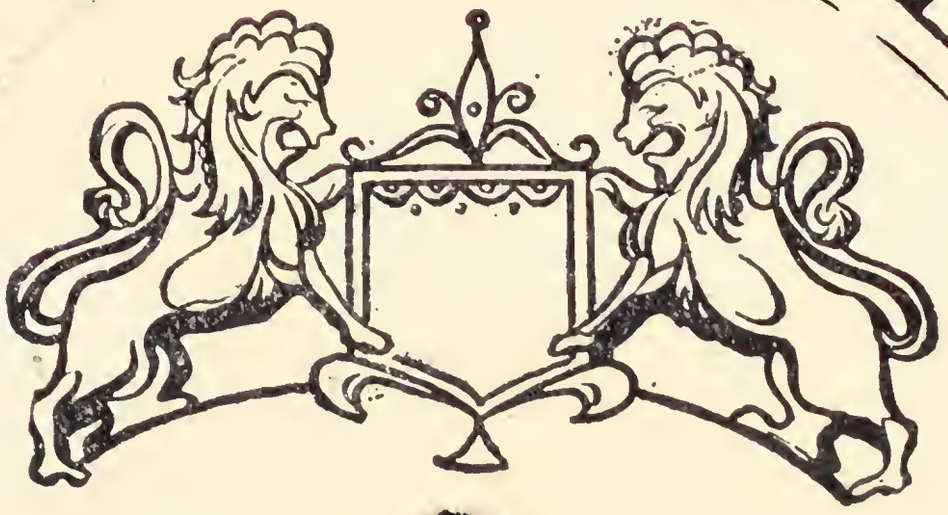
• Manolo Escobas Orchestra

(ST-33-2417)

Printed In U.S.A.

STEREO

PALACE



PST-740 SIDE 2

BOSSA NOVA

When The Saints Go Marching In
Ay Ay Ay
La Paloma
Falso Amor
Cielito Lindo

Manolo Escobas Orchestra

~~(ST-33-2418)~~

Printed In U.S.A.

STEREO

- FAB. E DISTR. POR RCA ELETRONICA LTDA. - AV. ENG. BILLINGS, 2227 - C.G.C. 61.126.074/0002-44 - S.P. -
TODOS OS DIREITOS RESERVADOS. IND. BRASILEIRA -



RBS DISCOS

RENATO BORGHETTI

1. HOSPITALEIRA VACARIA. 62711334 *(Edson Dutra-Lilo Fonseca)*

℗ 1985

CGC 61.126.074/0002-44

406.6030-A

2. CAFÉ CON CANELA. 62711342 *(Antonio Tarragó Ros)* **Participação Especial: Sivuca**
3. VALSA DO COROA. 62711350 *(Renato Borghetti-Paulo Tomada)* - 4. PIALO DE SANGUE. 62711369 *(Raul Ellwanger)*
5. MISSIONEIRO. 62711393 *(Tio Bilia)*

SOM LIVRE

SIGLA-SISTEMA GLOBO DE GRAVAÇÕES AUDIOVISUAIS LTDA. - R. ASSUNÇÃO, 443 - BOTAFOGO - RJ - C.G.C. 34.162.65/0001-08 CENSURA: PROTOCOLO GERAL N.. 4129


- FAB. E DISTR. POR RCA ELETRÔNICA LTDA. - AV. ENG. BILLINGS, 2227 - C.G.C. 61.126.074/0002-44 - S.P. -
TODOS OS DIREITOS RESERVADOS. IND. BRASILEIRA -
RBS
DISCOS
RENATO BORGHETTI
1. ENCONTRO. 62711385 (Renato Borghetti-Sivuca) Participação Especial: Sivuca
℗1985
406.6030-B
CGC 61.126.074/0002-44
2. MAL DORMIDO. 62711300 (Renato Borghetti)
3. LA CASA DEL CHAMAME. 62711407 (Moncho Ferreyra-Antonio Tarragó Ros) - 4. RANCHEIRA PARA DON CARLOS. 62711377 (Rafael Koeler) - 5. CAPÃO DA ERVA. 62711415 (Nelson Walker) - 6. COISA NOSSA. 62711423 (Renato Borghetti-Pedro Figueiredo)
SOM LIVRE
SIGLA-SISTEMA GLOBO DE GRAVAÇÕES AUDIOVISUAIS LTDA. - R. ASSUNÇÃO, 443 - BOTAFOGO - RJ - C.G.C. 34.162.65/0001-08 CENSURA: PROTOCOLO GERAL N.º 4129

DISCOS CBS INTERNATIONAL

CBS INTERNATIONAL

LISSETTE
CARICATURA

DIL-10358
(DIL-10358 A)

SIDE A
33⅓ RPM

1. *MAQUINA 5:05
-Willy Chirino-

2. *DOÑA SOLEDAD 5:25
-Willy Chirino-

3. *FUEGO 4:17
-Las Diego-

4. ***CUANDO EL AMOR TE TOCA 3:22
-Dibi-Nini Carucci-Version Esp. Lissette-

5. *DE CARNE Y HUESO 4:23
-Titti Sotto-

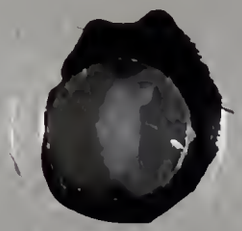
Willy Chirino aparece cortesía
de Discos T.H.

DISCOS CBS INTERNATIONAL

CBS

LISSETTE
CARICATURA

DIL-10358
(DIL-10358 B)



SIDE B
33⅓ RPM

1. **CARICATURA 4:03
-Lissette-

2. *ENAMORADOS 3:49
-J. L. Piloto-
(Duo con Willy Chirino)

3. *NO SOY UNA SEÑORA 3:58
-I Fossatti-Version Esp. Lissette-

4. ***ECLIPSE TOTAL DEL AMOR 4:36
-J. Steinman-Version Esp. Lissette-
(Voz masculina: Juan Secada)
Lost Boys Music (BMI)

5. *A VECES 3:46
-J. L. Piloto-

Blind Pig Records

ONE CHANCE WITH YOU

THE SILVERTONES

This Side

1. One Chance With You (W. JACOBS)
2. Pointed Toes (CARL PERKINS)
3. Off the Wall (W. JACOBS)
4. Let it Rock (C. BERRY)
5. Flip, Flop & Fly (J. TURNER)
6. Floyds Guitar Blues (F. SMITH)

The Other Side

1. Real Fine Frame (B. JOHNSON)
2. Don't Say That No More (J. REED)
3. Linda Lou (R. SHARPE)
4. Hand Clappin' (R PRYSOCK)
5. Tell Me What's the Reason (F. GADREZ)
6. Roller Coaster (W. JACOBS)
7. Andy of Mayberry

Stereo B.P. 002-77 A

208 So. First St., Ann Arbor, Mich.


Blind Pig Records
Stereo BP 002-77B
The Silvertones

МЕЛОДИЯ

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

33

АПРЕЛЕВСКИЙ ЗАВОД

ГОСТ 5289-61
33НД—02912

Вторая гр.-3
1-00

А. ТИГРАНЯН (1879—1950)
Опера «ДАВИД-БЕК»
2 действие. 2 картина
Приемная во дворце царя Вахтанга
М. ЕРКАТ (Царь Вахтанг). А. САМУЭЛЯН
Н. ОВАНИСЯН (Давид-бек)
Т. САЗАНДАРЯН
Хор и оркестр

МЕЛОДИЯ

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

33

АПРЕЛЕВСКИЙ ЗАВОД

ГОСТ 5289-61
33НД—02913

Вторая гр.-4
1-00

А. ТИГРАНЯН (1879—1950)
Опера «ДАВИД-БЕК»
2 действие. 3 картина
Площадь перед армянским княжеским замком
3 действие. 1 картина
В замке армянских князей
А. ПЕТРОСЯН, А. ПЕРЧЯН (Староста)
А. САМУЭЛЯН, Н. ОВАНИСЯН, К. МАРКОСЯН
А. КАШИШЯН (Начальник дворцовой стражи)
Е. ОКУНЕВ (Посланец Петра I)
Хор и оркестр


BREAD-FRUIT
RECORDS
TEMPLE
STEREO
BREADFRUIT 002
DEAD COCK
SIDE A
DEAD-COCK
(Party Mix)
Recorded at
ROLL IT STUDIO
Engineer
DENNIS PHELPS
Prod. by
BREADFRUIT
33⅓ RPM
Composer
FITZROY WALKER
Arranged by
FRANKIE McINTOSH
Mfg. & Dist. by
BREADFRUIT RECORDS
For Info. (718) 469-6818


BREAD-FRUIT
RECORDS
TEMPLE
STEREO
BREADFRUIT 002
SOCA-CHIC
SIDE B
Recorded at
ROLL IT STUDIO
Engineer
DENNIS PHELPS
SOCA CHIC
(Party Mix)
Prod. by
BREADFRUIT
33⅓ RPM
Composer
FITZROY WALKER
Arranged by
FRANKIE McINTOSH
Mfg. & Dist. by
BREADFRUIT RECORDS
For Info. (718) 469-6818

SIDE A

Glade – Drums (*vocals*), **Bones** – Bass (*vocals*),
Watchie – Sax (*vocals*), **Chris** – Guitar (*vocals*),
Big – Keyboards (*vocals*), **Linda** – vocals

ANY-HOW

For information ring **(718) 462 6939**

MENAKA

P R O D U C T I O N S

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33⅓ RPM © 1992

SIDE B

Glade – Drums (*vocals*), **Bones** – Bass (*vocals*),
Watchie – Sax (*vocals*), **Chris** – Guitar (*vocals*),
Big – Keyboards (*vocals*), **Linda** – vocals

VERSION

ANY-HOW



For information ring **(718) 462 6939**

MENAKA

P R O D U C T I O N S

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33⅓ RPM © 1992


CRACKER
PRODUCTIONS
33 1/3 RPM
STEREO
PRODUCED BY:
DJ CRACKER
&
SKYLARK
DISTRIBUTED BY
CRACKER RECORDS
(718) 493-0900
SKYLARK
SIDE A
ALL SONGS COMPOSED
&
SUNG BY
SKYLARK
SAVE YOU MONEY
SAVE YOU MONEY
(CLUB MIX)

CRACKER
PRODUCTIONS

33 1/3 RPM
STEREO
PRODUCED BY:
DJ CRACKER
&
SKYLARK

SIDE B
ALL SONGS COMPOSED
&
SUNG BY
SKYLARK

SKYLARK

CARNIVAL

CARNIVAL (CLUB MIX)



GRILLA

IF ITS GOOD TO Ya

Isa Bomb! RECORDS INC.

SIDE a

1. **IF IT'S GOOD TO Ya**
EDIT WITH NEW HOOK,
VOCAL UP 3:42
2. **main accapella** 3:23

ISA 12IN00703
Produced by K-Watt/Fifalow
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ASCAP/FIFALOW
publishing

6514 N. 40th St. Suite A. • Tampa Fl. 33610 • 813 231-2635



GRILLA

IF ITS GOOD TO Ya

SIDE B

1. **CLEAN MIX** 3:42
2. **MAIN INSTRUMENTAL** 3:42
3. **MAIN MIX, VOCAL UP** 3:42

ISA BOMB! RECORDS INC.

ISA 12IN00703

Produced by K-Watt/Fifalow

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ASCAP/FIFALOW
publishing

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PR 3991

LEVERT

33 1/3 RPM

STEREO

A SIDE

GIVE A LITTLE LOVE

(RADIO EDIT) 4:10
(EXTENDED WITH RAP) 5:41
(EXTENDED WITHOUT RAP) 5:41

TREVEL PRODUCTIONS

(Gerald Levert and Marc Gordon)
Trycep Publishing Co. administered by Willesden Music Inc., BMI
ST-PR-60492/60495/60496-SP
Produced & Arranged by Gerald Levert & Marc Gordon
for Trevel Productions Co. Inc.
Additional Production & Remixes by Super D.J. Clark Kent
& Sean Wan for Supermen Productions
Rap by "The Devastating Tito" for Supermen Productions
Remixed from the Atlantic Album 82164 -
"ROPE A DOPE STYLE"
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ATLANTIC
PR 3991
LEVERT
33 1/3 RPM
STEREO
B SIDE
GIVE A LITTLE LOVE
TREVEL
(LP VERSION) 4:01
(DUB MIX)* 5:41
(CRAZAPELLA)* 5:42
(Gerald Levert and Marc Gordon)
Trycep Publishing Co. administered by Willesden Music Inc., BMI
ST-PR-60494/60497/60498-SP
Produced & Arranged by Gerald Levert & Marc Gordon
for Trevel Productions Co. Inc.
*Additional Production & Remixes by Super D.J. Clark Kent
& Sean Wan for Supermen Productions
*Rap by "The Devastating Tito" for Supermen Productions
Remixed from the Atlantic Album 82164 -
"ROPE A DOPE STYLE"
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A WARNER COMMUNICATIONS COMPANY

VOICES of LITERATURE

33⅓ long play Side One

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Produced by Vocab Incorporated

Band 1—from "Antigone" by Sophocles, translated by H.D.F. Kitto

Band 2—"Angelus ad Virginem" anonymous medieval hymn

Band 3—from "The Prologue to the Canterbury Tales" by Geoffrey Chaucer

Band 4—"Let Me Not to the Marriage of True Minds" by William Shakespeare

Band 5—"My Last Duchess" by Robert Browning

XCTV-126533

VOICES of LITERATURE

33⅓ long play Side Two

Unauthorized Use of this Record Prohibited

Copyright © 1967 by Scott, Foresman and Company

Produced by Vocab Incorporated

Band 1—"Liberty or Death" by Patrick Henry

Band 2—from "An Interview with Henry David Thoreau"

Band 3—"The Old Chisholm Trail" anonymous ballad

Band 4—"Miniver Cheevy" and "Richard Cory" by Edwin Arlington Robinson

Band 5—from "Devotions upon Emergent Occasions" by John Donne

XCTV-126534



DENISON GEORGE

Produced by Sidney Mills
Executive Producer:
Denison George

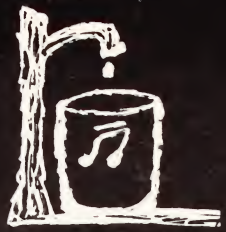
Manufactured by Vie Records
1051 East 52 Street
Brooklyn,N.Y. 11234
(718) 241–7407

1. GIVE ME LOVE/FORGIVENESS (4:13)

2. SPECIAL DUB MIX (4:00)

SIDE 1

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



DENISON GEORGE

Produced by Sidney Mills
Executive Producer:
Denison George

Manufactured by Vie Records
1051 East 52 Street
Brooklyn,N.Y. 11234
(718) 241–7407

1. UNDER SIEGE (4:13)

2. GRENADA IRENADA (4:06)

SIDE 2

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


ATLANTIC
PR 4059
CeCe ROGERS
33 1/3 RPM
STEREO
A SIDE
THICK GIRLZ
(EXTENDED DIET REMIX) 4:27
(PHAT MIX) 4:20
(RADIO EDIT - WITH RAP) 4:05
(CeCe Rogers, Mark Beckett, Free)
Kasm Pub./Bliss 69 Pub., ASCAP
ST-PR-60693/60694/60624-SP
Produced by CeCe Rogers, Mark Beckett, and Free for KJR Productions
Executive Producers: Sylvia Rhone, Merlin Bobb and CeCe Rogers
Additional Production & Remix by Martin Van Blockson
for Vanblockson Productions
Programming: Martin Van Blockson & Dante Mackay
Engineer: Stephen Seltzer
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A WARNER COMMUNICATIONS COMPANY



PR 4059

CeCe ROGERS

33 1/3 RPM

STEREO

B SIDE

THICK GIRLZ

(PHAT PERCAPELLA MIX) 4:28

(WIDE AND HEALTHY - INSTRUMENTAL) 4:22

(CeCe Rogers, Mark Beckett, Free)
Kasm Pub./Bliss 69 Pub., ASCAP
ST-PR-60695/60696-SP
Produced by CeCe Rogers, Mark Beckett, and Free for KJR Productions
Executive Producers: Sylvia Rhone, Merlin Bobb and CeCe Rogers
Additional Production & Remix by Martin Van Blockson
for Vanblockson Productions
Programming: Martin Van Blockson & Dante Mackay
Engineer: Stephen Seltzer
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BELL TOWER
ENTERTAINMENT GROUP

Willisha Norris

SIDE A



STEREO
33 1/3 RPM
BTEG32

don't keep me waiting 4:17

Written and Arranged by **Sharon Hawkins, John Grindlinger, Larry Taylor**
Produced by **Larry Taylor and John Grindlinger**
Executive Producers - **Bell Tower EnTerTainment Group**
Recorded at **Bill Jolly Studios**, Phila., PA
Mix - **Studio Four**, Phila., PA
Mastered - **Masterworks**, Phila., PA
Bell Tower EnTerTainment Group
Philadelphia, PA 19122
All songs published by **UP Righteous Publishing Co.**
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BELL TOWER
ENTERTAINMENT GROUP

Willisha • Norris

SIDE B

STEREO
33 1/3 RPM
BTEG32



don't keep me waiting (Hip Hop) 5:01

Written and Arranged by **Sharon Hawkins, John Grindlinger, Larry Taylor**
Produced by **Larry Taylor and John Grindlinger**
Executive Producers - **Bell Tower EnTerTainment Group**
Recorded at **Bill Jolly Studios**, Phila., PA
Mix - **Studio Four**, Phila., PA
Mastered - **Masterworks**, Phila., PA
Bell Tower EnTerTainment Group
Philadelphia, PA 19122
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Westminster
LONG PLAY HI-FI RECORDS
NATURAL BALANCE
NATURAL BALANCE
SPIRITUALS
band 1. DEEP RIVER (Soloist: Juanita Crawford)
band 2. CERTAINLY LORD (Soloist: Ambrose Phillips)
band 3. EV'RY TIME I FEEL DE SPIRIT (Soloist: Juanita Crawford)
band 4. AIN'T GONNA WAR NO MORE (Soloist: Ambrose Phillips)
WST 15029
SIDE 1
XSV 28200
Made in USA
band 5. COULDN'T HEAR NOBODY PRAY (Soloist: Waymon Bray)
band 6. TRAMPIN' (Soloist: Juanita Crawford)
band 7. JOSHUA FIT DE BATTLE OF JERICHO (Soloist: Inman Banks)
band 8. I'M SO GLAD TROUBLE DON'T LAST ALWAYS (Soloist: Waymon Bray)
band 9. HEAVEN (Soloist: Ambrose Phillips)
GRAHAM JACKSON CHOIR
Cond. by GRAHAM JACKSON
STEREO


Westminster
LONG PLAY HI-FI RECORDS
NATURAL BALANCE
NATURAL BALANCE
SPIRITUALS
band 1. SWING LOW, SWEET CHARIOT (Soloist: Faustina Tate)
band 2. GO DOWN, MOSES (Soloist: Inman Banks)
SIDE 2
WST 15029
XSV 28201
Made in USA
band 3. GUIDE MY FEET (Soloist: Evelyn Taylor)
band 4. STEAL AWAY (Soloist: Faustina Tate)
band 5. LI'L DAVID (Soloist: William E. Jones)
band 6. BYE AND BYE (Soloist: Waymon Bray)
band 7. JACOB'S LADDER (Soloist: Faustina Tate)
GRAHAM JACKSON CHOIR
Cond. by GRAHAM JACKSON
STEREO

IVORY TIGER

Variations On A Theme

by Joseph E. Brockman



SIDE ONE
004027-A

33 1/3 RPM
STEREO

Reverend Michael Bernert
At The Piano

IVORY TIGER

Variations On A Theme

by Joseph E. Brockman



SIDE TWO
004027-B

33 1/3 RPM
STEREO

℗©G. BROCKMAN

Reverend Michael Bernert

At The Piano


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WISHBONE FOUR
WISHBONE ASH
® MCA RECORDS
STEREO
MCA-2348
DM-0035
1
MCA Records Inc.
℗ 15th May 1982
NET. W. 140gr. Up
D. P. 82-499
Made in Korea
1. BALLAD OF THE BEACON (4:58)
2. NO EASY ROAD (3:40)
3. EVERYBODY NEEDS A FRIEND (8:27)
4. HELPLESS (3:35)
[P. Kendric]
All Lyrics by Martin Turner except "Rock'n Roll Widow"
by Steve Upton
Music by Wishbone Ash
All Selections Published by Miles Music Ltd. ASCAP
PRODUCED BY WISHBONE ASH
RECORDED IN ENGLAND


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WISHBONE FOUR
WISHBONE ASH
® MCA RECORDS
STEREO
MCA-2348
DM-0035
2
MCA Records Inc.
℗ 15th May 1982
NET. W. 140gr. Up
D. P. 82-499
Made in Korea
1. DOCTOR (5:48)
2. SORREL (5:02)
3. SING OUT THE SONG (4:21)
4. ROCK 'N ROLL WIDOW (5:41)
All Lyrics by Martin Turner except "Rock'n Roll Widow"
by Steve Upton
Music by Wishbone Ash
All Selections Published by Miles Music Ltd. ASCAP
PRODUCED BY WISHBONE ASH
RECORDED IN ENGLAND



RARITIES 12 A

GOVERNOR TROMBONES

JIMMY ARCHEY & TRUMMY YOUNG

1. TIGER RAG
2. TEXAS MOANER BLUES
3. SENSATION RAG
4. CHRISTOPHER COLUMBUS
5. SWANEE RIVER

RARITIES

RARITIES 12 B

GOVERNOR TROMBONES

JIMMY ARCHEY & TRUMMY YOUNG

1. THAT'S A PLENTY
2. YOU'LL NEVER KNOW
3. WHEN YOU'RE SMILING
4. I CAN'T GIVE YOU ANYTHING–
   –BUT LOVE
5. YOU CAN DEPEND ON ME

EDUARDO NIEBLA AND ANTONIO FORCIONE

Celebration

SIDE ONE

1. FOR VIC 4:46
2. *ON RETURN 6:02
3. CELEBRATION 6:14
4. **FOLK SONG 3:34

All Titles:
Produced by Mick Williams, Niebla and Forcione

℗ 1988 Virgin Records Ltd.
ST-VR-876653

1-90655

Written by Antonio Forcione except:
***Written by** Eduardo Niebla
****Written by** Eduardo Niebla/Antonio Forcione
Published by Virgin Music Inc. (ASCAP)

VENTURE

EDUARDO NIEBLA
AND ANTONIO FORCIONE
Celebration

SIDE TWO

1. *FUENTE FRESCA 5:58
2. NOSTALGIA 5:30
3. *CAROUSEL 7:30

All Titles:
Produced by Mick Williams, Niebla and Forcione
Written by Antonio Forcione except:

℗ 1988 Virgin Records Ltd.
ST-VR-876654

1-90655

***Written by** Eduardo Niebla
Published by Virgin Music Inc. (ASCAP)

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DISCOS CBS INTERNATIONAL

CBS ™

E. GORME/LOS PANCHOS
"Canta en Espaňol"

A

℗ 1989
Miami Fl.

DML-20366
STEREO
33 1/3 RPM

1. **NOSOTROS** 2:42
-Pedro Junco Jr.-
2. **PIEL CANELA** 2:15
-Bobby Capó-
3. **Y** 2:44
-Mario de Jesús-
4. **SABOR A MI** 2:46
-Alvaro Carrillo-
5. **NOCHE DE RONDA** 3:17
-Agustín Lara-
6. **CAMINITO** 2:37
-Juan de Dios Piliberto,
Gabino G. Peňaloza-

Distributed & Manufactured by: Discos CBS International.

DISCOS CBS INTERNATIONAL

CBS ™

E. GORME/LOS PANCHOS

"Canta en Espaňol"

B

℗ 1989
Miami Fl.



DML-20366
STEREO
33 1/3 RPM

1. **CUANDO VUELVA A TU LADO** 2:38
-María Grever-
2. **DI QUE NO ES VERDAD** 2:49
-Alberto Domínguez-
3. **LA ULTIMA NOCHE** 2:52
-Boby Collazo-
4. **HISTORIA DE UN AMOR** 2:20
-Carlos Almarán-
5. **MEDIA VUELTA** 2:25
-José A. Jiménez-
6. **AMOR** 2:49
-Gabriel Ruíz, R. López Méndez-

Distributed & Manufactured by: Discos CBS International.

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Capitol

REG. U.S. PAT. OFF.

MARCA REG.

DRS

33 1/3 RPM

1

Y 0777 7 16491 6 5

104044A

104044

1. GANGSTA LEAN (Radio Edit) 4:00

(Original version appears on CD & Cassette "GANGSTA LEAN" CDP-81445 & C4-81445)

2. GANGSTA LEAN (LP Version) 5:35

(From the CD & Cassette "GANGSTA LEAN" CDP-81445 & C4-81445)

Produced by Chris Jackson
Co-Produced by Delaney "Boogie" McGill
Additional Production by the "Whole Nine"
Mixed by Steve Young at Roll Wit It Studios
Edited by Larry Walsh and Joy Bailey, Tower Mastering; Hollywood, CA
Mastered by Tom Baker, Future Disc Systems
Vocal Arrangements by Chris Jackson
Drum Programming by Steve Young
Lyrics by Chris Jackson-E. Jay Turner
Music by Tracy Carter-Chris Jackson
Published by Rap & More Music-BMI
Executive Producer: The Bank Boys
Management: Roll Wit It Entertainment
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Capitol

REG. U.S. PAT. OFF.

MARCA REG.

DRS

33 1/3 RPM

2

Y 0777 7 16491 6 5
104044C
104044B

1. GANGSTA LEAN (Gangstapella) 3:55
2. GANGSTA LEAN (Gangsta Edit) 3:52

(Original version appears on CD & Cassette "GANGSTA LEAN" CDP-81445 & C4-81445)

Produced by Chris Jackson
Co-Produced by Delaney "Boogie" McGill
Additional Production by the "Whole Nine"
Mixed by Steve Young at Roll Wit It Studios
Edited by Larry Walsh and Joy Bailey, Tower Mastering; Hollywood, CA
Mastered by Tom Baker, Future Disc Systems
Vocal Arrangements by Chris Jackson
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GILEAD
FLY, HIPPOPOTAMUS, FLY
Songs Written and Performed
by ED LIPTON
DANIEL LOUIS BLOCH, guitar.
SIDE ONE
GILEAD #1225
MG-202,895
1. MY RHINOCEROS (4:27)
2. FLY, HIPPOPOTAMUS, FLY (3:25)
3. WHAT DO THE ANIMALS DO? (3:18)
4. THE BUBBLE (3:29)
5. THE NEVER SONG (4:16)
6. ALL THE COLORS OF THE RAINBOW (2:40)
Copyright © , ℗ 1971 by Edward Lipton
All Songs BMI.
BOX 532, CATHEDRAL STATION, N.Y., N.Y. 10025

GILEAD

FLY, HIPPOPOTAMUS, FLY

Songs Written and Performed
by ED LIPTON

DANIEL LOUIS BLOCH, guitar.

SIDE TWO

GILEAD #1225

MG-202,896

1. AT THE CIRCUS (5:10)
2. THE ANIMAL APARTMENT HOUSE (5:01)
3. ANIMAL SCHOOL (3:19)
4. THE SPELLING SONG (4:29)
5. MY BROTHER (2:03)

Copyright Ⓒ, Ⓟ 1971 by Edward Lipton
All Songs BMI.

BOX 532, CATHEDRAL STATION, N.Y., N.Y. 10025

Alhambra

Depósito legal S. S. 653 - 1962

IMP LUJO A
METALICO
PERMISO 856

33 1/3 R.P.M. MICROSURCO

MCC 30054

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FABRICADO POR COLUMBIA

CONCIERTO DE ARANJUEZ

(Joaquín Rodrigo)

1er. Mov.: Allegro con spirito.

2.º Mov.: Adagio.

3er. Mov.: Allegro gentile.

NARCISO YEPES (guitarra)

ORQUESTA NACIONAL DE ESPAÑA

Director:

ATAULFO ARGENTA

Alhambra

Depósito legal S. S. 653 - 1962

IMP LUJO A
METALIGO
PERMISO 835

33 1/3 R.P.M. MICROSURCO

LCC 203

MCC 30054

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FABRICADO POR COLUMBIA

NOCHES EN LOS JARDINES DE ESPAÑA

(Manuel de Falla)

a) «En el Generalife».

b) «Danza lejana».

c) «En las sierras de Córdoba».

GONZALO SORIANO (piano)

ORQUESTA NACIONAL DE ESPAÑA

Director:

ATAULFO ARGENTA


polydor
BILLY BRANIGAN
Promotional Copy
Not for Sale
PRO 474-1
(86 NP 7075-Rev)
SIDE 1
33⅓ RPM
STEREO
016
MAYBE TONITE 3:35
(B. Branigan)
Liedela Music (ASCAP)
Produced and engineered by John Rollo
From the Polydor LP 422-831 080 1 Y-1
"MAKE A MOVE"
℗ 1987 PolyGram Records, Inc.
MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019


Mainstream
RECORDS
CHARLES BROWN
Boss of the Blues
S/6007 A
KY-124
1. DRIFTIN' 3:59
(Travis Music-BMI)
2. OUR DAY WILL COME 3:10
(Hilliard-Rosewood-Day-ASCAP)
3. GO AWAY LITTLE GIRL 4:35
(Screen Gems-Columbia Music-BMI)
4. DAYS OF WINE AND ROSES 3:30
(M. Witmark-ASCAP)
5. MY SILENT LOVE 3:20
(Famous Music-ASCAP)
6. THROUGH THE COURTESY OF LOVE 4:07
(Songsmith Music-ASCAP)
STEREO


Mainstream
RECORDS
CHARLES BROWN
Boss of the Blues
S/6007 B
KY-125
1. SINCE I FELL FOR YOU 4:15
(Advanced Music-ASCAP)
2. MORE (Theme from Mondo Cane) 2:30
(E. B. Marks-ASCAP)
3. SO LONG 2:58
4. FIRST LOVE 2:50
(A.-Rex-Piccadilly-BMI)
5. TO YOU MY LOVE 3:43
(Hilliard-Rosewood-Day-ASCAP)
6. IN MY WILDEST DREAMS 3:20
(Robbins Music-ASCAP)
STEREO

ANGEL RECORDS



1

Made in England
(XAX.872) 33⅓

ANG. 35329

1

BEETHOVEN
SYMPHONY NO. 5 IN C MINOR, OP. 67

Band 1—First Movement: Allegro con brio
Band 2—Second Movement: Andante con moto—Più mosso—Tempo I

THE PHILHARMONIA ORCHESTRA
conducted by
OTTO KLEMPERER

Electric & Musical Industries (U.S.) Ltd

ANGEL RECORDS



2

Made in England
(XAX.873) 33⅓

ANG. 35329

2

BEETHOVEN

SYMPHONY NO. 5 IN C MINOR, OP. 67

(1)—(a) Third Movement: Allegro
(b) Fourth Movement: Allegro—Presto

(2)—OVERTURE "CONSECRATION OF THE HOUSE", Op. 124
("Die Weihe des Hauses")

THE PHILHARMONIA ORCHESTRA
conducted by
OTTO KLEMPERER

Electric & Musical Industries (U.S.) Ltd

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issue four(4)

DISC ONE

SIDE A

Track #1

"Baby, Baby"
-Corona
(6:48) **BPM** 134
(Courtesy of
Elektra Records)
Intro 32/32
Break 32
Outro 32/32
End - Cold

Track #2

"Fly Through..."
-2 Bros. on the 4th Floor
(5:59) **BPM** 135
(Courtesy of
ZYX Records)
Intro 32/32
Break 32/32
Outro 32/32
End - Cold

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DISC ONE

SIDE B

Track #3

"Keep On Trying"
-Twentyfour-7
(6:31) **BPM** 141
(Courtesy of
ZYX Records)
Intro 32/32
Break 32
Outro 32/32
End - Cold

Track #4

"Got To Love"
-Double You
(7:01) **BPM** 134
(Courtesy of
ZYX Records)
Intro 32
Break 32
Outro 32
End - Cold

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DISC TWO

SIDE C

Track #5

"Sweet Dreams"
-D.J. Scott
(5:59) **BPM** 136
(Courtesy of
ZYX Records)
Intro 32
Break 32
Outro 32
End - Cold

Track #6

"Got To Move"
-L.A. Style
(6:13) **BPM** 137
(Courtesy of
B.M.G. Records)
Intro 32
Break 32
Outro 32
End - Cold

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issue four(4)

DISC TWO

SIDE D

Track #7

"That Whitney Song"

-P.C.P.

(6:26) **BPM** 131

(Courtesy of ZYX Records)

Intro 32

Break 32

Outro 32

End - Cold

Track #8

"Rhythm Of The Night"

-Corona

(7:19) **BPM** 134 to 140

(Courtesy of Elektra Records)

Intro 32

Break 32

Outro 32

End - Cold

for promotional use only!

RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LM
1964
(F2RP-9132)

SIDE 1
RED SEAL

Beethoven

SONATA No. 17, IN D MINOR, Op. 31, No. 2
("Tempest")

Band 1—First Movement. Largo; Allegro

Band 2—Second Movement. Adagio

Band 3—Third Movement. Allegretto

Solomon, *Pianist*
(Recorded in England)

LONG 33⅓ PLAY

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RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LM
1964
(F2RP-9133)

SIDE 2
RED SEAL

Beethoven

SONATA No. 23, IN F MINOR, Op. 57
("Appassionata")

Band 1—First Movement: Allegro assai

Band 2—Second Movement: Andante con moto
Third Movement: Allegro ma non troppo

Solomon, *Pianist*
(Recorded in England)

LONG 33⅓ PLAY

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ROBBINS
DJ ERIC PRESENTS
76869-72040-1A
STEREO
SIDE ONE
33 1/3 RPM
WE ARE LOVE
1. Gridlock Mix 4:47
2. Radio Edit 3:39
(N. Steedman-A. Ford-C. Drysdale-D. Hall-J. Oates-K. Hedge)
PRODUCED, ARRANGED AND MIXED BY N. STEEDMAN, A. FORD, AND C. DRYSDALE
Track 1: Remixed by N. Steedman and A. Ford for Gridlock Productions
Track 2: Edited by James Donaldson and Mark Ovenden
distinctive
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ROBBINS

DJ ERIC PRESENTS

76869-72040-1B
STEREO
SIDE TWO
33 1/3 RPM



WE ARE LOVE

1. Original Mix 6:00
2. FunkForce Faithful Mix 5:10

(N. Steedman-A. Ford-C. Drysdale-D. Hall-J. Oates-K. Hedge)

PRODUCED, ARRANGED AND MIXED BY N. STEEDMAN, A. FORD, AND C. DRYSDALE

Track 2: Reconstructed and remixed by Matthew and Leon Roberts
for Bottom Dollar Productions/Diesel Productions

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dj eric presents

76869-72040-1

we are love

1971

sports highlights

fclp3061 side a

Narrated by
Marty Glickman

fleetwood
recording co., inc.
321 revere st., revere, mass 02151

1971

sports highlights

fclp3061 side b

Narrated by
Marty Glickman

Kendall
recording co., inc.,
321 revere st., revere, mass. 02151.

Pretty Poison



Euphoric Reality

8:32

Produced By
Funk Dungeon
svengali promo

SR97061X

(Starling,Cooler,Corea,Tronco)
Genetic Music, BCA Music, Troncosongs ASCAP

Pretty Poison

Let Freedom Ring

Vinyl Assassins Club Mix 7:55
*Xtended Radio Mix 6:25
Svengali promo

SR97061Y

(Starling,Cooler,Corea,Tronco)
Genetic Music, BCA Music, Troncosongs ASCAP
Produced By Whey Cooler / Remixed By Vinyl Assassins
Recorded at Funk Dungeon in Pure City
Thanks Yvelissa,MacGyver,John Hollander,Plastic Eaters
The Polygon
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First World
PROMOTIONS
℗ - 1986
© - 1986
FIRST WORLD
2940 A
45 RPM
Produced by:
Tony Lawrence
Published by:
1st WORLD MUSIC
PART TIME LOVER
HORACE MARTIN
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DIST. BY 1st WORLD RECORDS, 5401 BERKS ST. PHILA. PA. 19131 (215)477-1988


First World
PROMOTIONS
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2940 B
45 RPM
Produced by:
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Published by:
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FOGARTY'S COVE MUSIC



SIDE/FACE 1

FCM 006

Eritage
La Ronde des Voyageurs

1. La turlutte à Celina (trad. arr. Eritage) 1:23
2. La Bonne Rivière (R. Ouellet) 2:12
3. M'en Revenant de Bordeaux (trad. arr. Eritage) 2:02
4. Montmarquetterie (trad. arr. Eritage) 3:08
5. Le Roi a fait Battre Tombour (trad. arr. Y. Brault/Eritage) 4:38
6. La Gigue du Grande Slaque (trad. arr. Eritage) 1:58
7. Irish Medley (trad. arr. Eritage) 3:21

Produced by/Réalisé par Stan Rogers

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SIDE/FACE 2 **FCM 006**

Eritage
La Ronde des Voyageurs

1. Mon Compère (trad. arr. Eritage) 2:28
2. Le 18 de Mai/Ballade pour deux coeurs en fête (M. Benoit, arr. M. Benoit/V. Ouellet) 3:05
3. La Ronde des Voyageurs (trad. arr. Eritage) 3:31
4. La Plainte du Coureur des Bois/Chant du Foulon (trad. arr. Eritage) 2:55
5. American Cake Walk (trad. arr. Eritage) 3:05
6. Les Vaisseaux Mirages (Paroles/Lyrics: R. Philippe. Musique/Music R. Philippe/Y. Brault. Arr: Y. Brault/Eritage) 3:12

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WT004

THE BEAU'S RETREAT
WILD THYME

SIDE A MCPS  ℗ 1985

stereo

1. Lord Anson Forever 2.09
2. The Beau's Retreat 2.38
3. The Miser's Jewel 2.25
4. The Balloon 3.10
5. Top and Bottom 3.59
6. Westmorland 4.10

Duration - 18.31

All arrangements copyright "Wild Thyme"

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WT004

THE BEAU'S RETREAT
WILD THYME

SIDE B MCPS  ℗ 1985

stereo

1. St. Andrew's Assembly 2.05
2. The Pilgrim 3.09
3. The Coney Walk 5.20
4. Doll Tear Sheets Rant 3.10
5. The Anna Maria 1.46
6. Burghees Hole 1.48 + 1.42 3.34

Duration - 19.04

All arrangements copyright "Wild Thyme"

© JAN '85


Capitol
A Gift Of Love
Betsy Chapman
1. Wednesday's Child (Betsy Chapman) BMI 3:56
2. Until It's Time For You To Go BMI 2:26
(Buffy Sainte-Marie)
ST-260
(ST 1-260)
Stereo
Side 1
3. Past And Present (Erik Satie-Gymnopedie No. 3)
(Lyrics by Elaine Simone) BMI 1:47
4. Nature Boy (eden ahbez) ASCAP 3:09
5. A Lonely Place ASCAP 2:15
(Heaven With A Gun—M.G.M.)
(Paul Francis Webster-Johnny Mandel)
6. He Is With You BMI 2:22
(Betsy Chapman)
Music Arranged and
Conducted by Jimmy Bond
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
Capitol ® Marca Reg. • U.S. Pat. No. 2,631,859


Capitol
A Gift Of Love
Betsy Chapman
1. The River (Erik Satie-Gymnopedie No. 1) BMI 2:27
(Lyrics by Elaine Simone)
ST-260
(ST 2-260)
Stereo
Side 2
2. Children Are Crying Aloud BMI 3:06
(Buzz Clifford)
3. The Sound Of Real BMI 3:31
(Betsy Chapman)
4. The First Time BMI 2:43
(Ewan MacColl)
5. The Kindergarten Song BMI 2:52
(Elaine Simone-Jimmy Bond)
Music Arranged and
Conducted by Jimmy Bond
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
Capitol ® Marca Reg. • U.S. Pat. No. 2,631,859


WILL DAILEY
NATIONAL THROAT
SIDE A
SIDE A SPONSORED BY MIKE O'MALLEY


SIDE B SPONSORED BY AGD & TJD
WILL DAILEY
NATIONAL THROAT
SIDE B

Ellis and Lynch

With All My Heart

SIDE 1 STEREO (R9-1975)

℗ 1975 RAVEN MUSIC
ALL CLEARANCES: BMI

1. YOU KNEW ME BEFORE I WAS BORN 3:30
   PS 139 (ELLIS/LYNCH)
2. SONG OF WATCHFULNESS (ELLIS) 2:00
3. WITH ALL MY HEART (ELLIS) 3:00
4. ACCORDING TO MATTHEW (ELLIS) 3:30
5. PSALM 51 (LYNCH) 3:10
6. LIVING WATER (LYNCH) 1:15
7. ACCLAMATIONS / HOLY (LYNCH) 2:15
8. MY SOUL IS THIRSTING 1:45
   PS 63 (ELLIS)
9. JESUS REMEMBER ME (ELLIS) 1:15

Ra-O Records

Ellis and Lynch

With All My Heart

SIDE 2 STEREO (R9-1975)

℗1975 RAVEN MUSIC
ALL CLEARANCES: BMI

RAVEN MUSIC

1. EXULTET (ELLIS) 8:15
2. COME ALL YOU PEOPLE (LYNCH) 3:15
3. THE LORD HAS DONE GREAT THINGS 3:00
   PS 126 (LYNCH)
4. LORD SEND OUT YOUR SPIRIT 2:30
   PS 104 (ELLIS/LYNCH)
5. CRY OUT TO GOD WITH JOY 2:15
   PS 66 (ELLIS)
6. PRAISE GOD (MARTELL/LYNCH) 2:15

Ra-O Records

SYNERGY RECORDS

Troia & Grier

GUT REACTION

SIDE ONE

STEREO
33 1/3 RPM

SR 1202 A
Synergy Music

1. You're All Talk (3:10)
   Lenore Troia
2. I Don't Wanna Know (4:15)
   Lenore Troia
3. Let's Start It Over (4:25)
   Lenore Troia
4. All The Lonely Night (5:05)
   Lenore Troia

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SYNERGY RECORDS

Troia & Grier

GUT REACTION

SIDE TWO

STEREO
33 1/3 RPM

SR 1202 B
Synergy Music

1. The Arena (3:55)
   Lenore Troia
2. Guilt Trip (3:47)
   Lenore Triola
3. Plastic Lady (4:15)
   Lenore Troia
4. You're Gonna Run The Show (4:06)
   Lenore Troia
5. We'll Think of Something (3:53)
   Lenore Troia & Cathy Grier

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COLUMBIA
DEMONSTRATION
NOT FOR SALE
GREAT JAZZ
AND JAZZ GREATS
SAMPLER
1. MILES DAVIS - CODE M.D. 5:56
Taken from the Lp "Decoy" FC 38991
AS 1891
XSM 169710
SIDE 1
℗1983, 1984 CBS Inc.
2. RAMSEY LEWIS and NANCY WILSON
THE TWO OF US 4:31
Taken from the Lp "The Two Of Us" FC 39326
3. WYNTON MARSALIS - THINK OF ONE 5:30
Taken from the Lp "Think Of One" FC 38641
4. WEATHER REPORT - CAN IT BE DONE 3:59
Taken from the Lp "Domino Theory" FC 39147
5. HERBIE HANCOCK - TFS 5:15
Taken from the Lp "Future
Shock" FC 38814
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
DEMONSTRATION
NOT FOR SALE
GREAT JAZZ
AND JAZZ GREATS
SAMPLER
1. RODNEY FRANKLIN - MARATHON 5:28
Taken from the Lp "Marathon" FC 38953
AS 1891
XSM 169711
SIDE 2
℗1983, 1984 CBS Inc.
2. STEVE SMITH - THE ADVENTURES OF HECTOR AND JOSE 7:27
Taken from the Lp "Orion" FC 39375
3. KENT JORDAN - LOOKING THROUGH THE WINDOWS
5:20 Taken from the Lp "No Question About It" FC 39325
4. BRANFORD MARSALIS - SOLSTICE 8:57
Taken from the Lp "Scenes In The City" FC 38951
5. PAQUITO D'RIVERA - HAVANA/NEW YORK
8:30 Taken from the Lp "Live At
Keystone Korner" FC 38899
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VIOLATION OF APPLICABLE LAWS

AL8-8193
(AL8-8193-SA)
CRC

SIDE 1
33⅓ RPM

BEST OF
THE ALAN PARSONS PROJECT

1. I WOULDN'T WANT TO BE LIKE YOU* 3:08
2. EYE IN THE SKY** 4:29
3. GAMES PEOPLE PLAY*** 4:14
4. TIME*** 4:57
5. PYRAMANIA**** 2:40
6. YOU DON'T BELIEVE+ 4:23

PRODUCED AND ENGINEERED BY ALAN PARSONS
ALL SONGS WRITTEN BY ERIC WOOLFSON AND ALAN PARSONS
ARRANGED BY ANDREW POWELL EXCEPT +

*℗ 1977 Arista Records, Inc. **℗ 1982 Arista Records, Inc.
***℗ 1980 Arista Records, Inc.
****℗ 1978 Arista Records, Inc.
+℗ 1983 Arista Records, Inc.

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019



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VIOLATION OF APPLICABLE LAWS

AL8-8193
(AL8-8193-SB)
CRC

SIDE 2
33⅓ RPM

BEST OF
THE ALAN PARSONS PROJECT

1. LUCIFER**** 4:05
2. PSYCHOBABBLE** 4:48
3. DAMMED IF I DO***** 3:30
4. DON'T LET IT SHOW* 3:28
5. CAN'T TAKE IT WITH YOU**** 4:40
6. OLD AND WISE** 4:04

PRODUCED AND ENGINEERED BY ALAN PARSONS
ALL SONGS WRITTEN BY ERIC WOOLFSON AND ALAN PARSONS
ARRANGED BY ANDREW POWELL

*℗ 1977 Arista Records, Inc.
**℗ 1982 Arista Records, Inc.
****℗ 1978 Arista Records, Inc.
*****℗ 1979 Arista Records, Inc.

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019

B.SMILEY,
SIMO & TECHTURE

A: MR SHINE AA1: PIGS 4 DINNA
AA2: RUSTED



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SLVN003
SIDE AA



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Produced by: GODELL MUSIC CO. 1543 S. W. 8th St. - Miami, Fla.

COMPAS

℗ 1977

33135

VUELVE LA PARRANDA

CON RECUERDOS DEL CARIBE

TOBY MUÑOZ Y DORA GRACIELA

LP–528
STEREO

LADO A
33 1/3 RPM

1–PANAMA TIERRA MIA/2–YENYERE CUMAE/3–EL BOMBON DE ELENA/4–CACHITA/5–QUIERO UN SOMBRERO/6–CA... – NANDO SE VA/7–MAMA INES/8–VAQUINI VAQUINI VA/ 9–CATAPLUM/10–EL BIMBIN/11–QUE SAPO MAS PORFIAO/12–VENERACION/13–EL CAIMAN/ 14–LA MUCURA/15–LA OLA MARINA/16–YO NO TUMBO CAÑA/17–MAGDALENA/18–MAMA QUIERO/19–NAGUE/20–PARA VIGO/ 21–CARNAVAL DE ORIENTE/

Produced by: GODELL MUSIC CO. · 1543 S. W. 8th St. - Miami, Fla. 33135

COMPAS

℗ 1977

VUELVE LA PARRANDA

CON RECUERDOS DEL CARIBE

TOBY MUÑOZ Y DORA GRACIELA

LP–528
STEREO

LADO B
33 1/3RPM

1–TE VI PASAR
2–NO TE IMPORTE SABER
3–VEN MI CORAZON TE LLAMA
4–NO VALE LA PENA
5–OLVIDAME
6–CUANDO VUELVAS


mercury
mercury
JUNIOR
33⅓ RPM
STEREO
SIDE A
886 037-1
2-58665
OH LOUISE (CLUB VERSION) – 6:56
(Junior/Smith)
Producer: Junior
Mastered by José Rodriguez at Sterling Sound, NYC
Original version from the Mercury album 422-828 001-1 M-1
"ACQUIRED TASTE"
Junior Music Ltd., EMI Music Publ. Ltd. (PRS)
(Admin. by Colgems-EMI Music Inc.) and MCA Music Ltd.
(Admin. by MCA, a division of MCA, Inc. (ASCAP))
℗1985 London Records Limited
53MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019.


mercury
mercury
33⅓ RPM
STEREO
SIDE B
886 037-1
2-58667
2-58665
DO YOU REALLY WANT MY LOVE — 5:40
(Junior Nightingale)
Producer: Nigel Martinez
Junior Music Ltd., EMI Music Publ. Ltd. (PRS)
(Admin. by Colgems-EMI Music Inc. (ASCAP))
OH LOUISE — 3:50
(Junior Smith)
Producer: Junior
Junior Music Ltd., EMI Music Publ. Ltd. (PRS)
(Admin. by Colgems-EMI Music Inc. and MCA Music Ltd.
(Admin. by MCA Music Inc. (ASCAP))
From the Mercury Album 422 828 001-1 M-1
"ACQUIRED TASTE"
Mastered by José Rodriguez at Sterling Sound, NYC
℗ 1989 Mercury Records Limited
53MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019.

BROCKINGTON CHORALE ENSEMBLE

Recorded Live At The Refuge Bibleway
Church Of Christ

All Arrangements by Irvin Brockington

ARCTIC

A-LPM 10001A



Jamie Guyden
National Dist
Jamie Guyden
Dist Corp

1. GOD KNOWS
   CHARLES BROCKINGTON P.D. 2:30
2. HE WILL HEAR YOUR EVERY CRY
   ALBERTA SCOTT Written by: Ronald Mosely 1:35
3. I'M GOING HOME
   RONALD MOSELY Written by: Ronald Mosely 3:45
4. ON MY WAY TO HEAVEN
   CHARLES BROCKINGTON P.D. 2:45

LPM 1001

ARCTIC RECORD CO., PHILA. PA.

BROCKINGTON CHORALE ENSEMBLE

Recorded Live At The Refuge Bibleway
Church Of Christ

All Arrangements by Irvin Brockington

ARCTIC

A-LPM 10001B

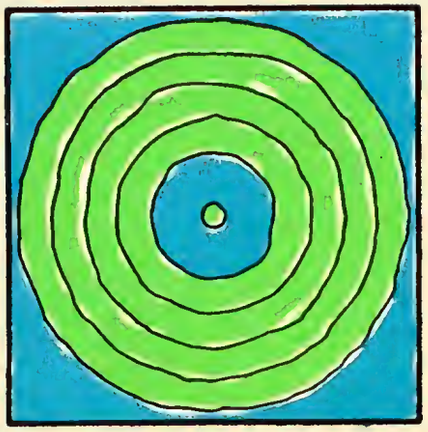
J/S

National Dist
Jamie / Guyden
Dist Corp

1. HOW I GOT OVER
   RUFUS BROWN P.D. 5:25
2. COME INTO MY HEART
   MAMIE YOUNG P.D. 3:50
3. I BELIEVE
   REV. DOUGLAS FULTON P.D. 2:55
4. MAKE UP YOUR MIND
   IRVIN BROCKINGTON P.D. 3:35

LPM 1001

ARCTIC RECORD CO., PHILA. PA.



ROUNDER

TOMMY RIDGLEY

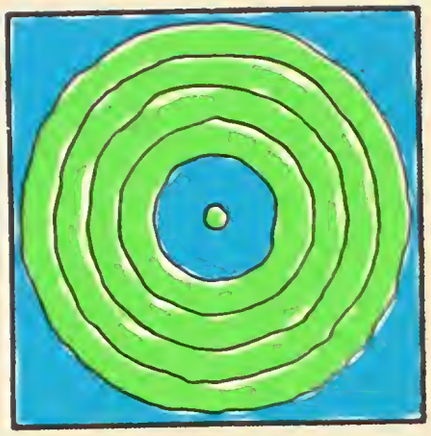
SIDE A

2079

"The New Orleans King of The Stroll"

1. DOUBLED EYED WHAMMY (T. Ridgley/Ron Pub. BMI) 2:26
2. IS IT TRUE? (Johnson-Burman-Allen/Ron Pub. BMI) 2:27
3. SHOULD I EVER LOVE AGAIN (Gates-Cockel/ATV Music BMI) 2:09
4. MY ORDINARY GIRL (J. Ruffino/Ron Pub. BMI) 2:20
5. I'VE HEARD THAT STORY BEFORE (T. Ridgley/Ron Pub. BMI) 2:17
6. HEAVENLY (Adove-Merlin-Rebennack/Ron Pub. BMI) 2:19
7. THE GIRL FROM KOOKA MONGA 2:52
(T. Ridgley/Ron Pub. BMI)

℗ 1988 ROUNDER RECORDS CORPORATION



ROUNDER

TOMMY RIDGLEY

SIDE B

2079

"The New Orleans King of The Stroll"

1. IN THE SAME OLD WAY (D. Johnson/Ron Pub. BMI) 2:37
2. THREE TIMES (C. Cornish-A. Smith/Ron Pub. BMI) 2:10
3. THE ONLY GIRL FOR ME (C. Cornish-A. Smith/Ron Pub. BMI) 2:21
4. I LOVE YOU YES I DO (S. Nix-J/Glover/J & C Pub. BMI) 2:21
5. PLEASE HURRY HOME (T. Ridgley/Ron Pub. BMI) 2:41
6. PLEASE HURRY HOME (T. Ridgley/Ron Pub. BMI) 2:27
7. ALL MY LOVE BELONGS TO YOU 2:44
(Bocage-Terry/Rated Music BMI)
8. I WANT SOME MONEY BABY 2:23
(Bocage-Terry/Rated Music BMI)

℗ 1988 ROUNDER RECORDS CORPORATION

SONOSTAR

NEW DECADE
ROBERTO ROENA

LADO A
SND-22 RR-LP

33 1/3 RPM
STEREO

1. SON PARA UN FESTIVAL (5:00)
(Pablo Milanes) Arr: Humberto Ramírez Jr.

2. ES VERDAD (5:51)
(Ilán Chester) Arr: Ramón Sánchez

3.PARA MI ESAS COSAS (3:00)
(Humberto Ramírez Jr.) Arr: Humberto Ramírez

4. DEJALA QUE SE VAYA (5:31)
(Adalberto Alvarez) Arr: Ramón Sánchez

Productor Ejecutivo:
Jorge Richy Miranda

Distribuidora en R.P. Rafael Viera • Calle Cerva 632, Santurce, PR 00907 • 809-724-4177



NEW DECADE
ROBERTO ROENA

LADO B
SND-22 RR-LP

33 1/3 RPM
STEREO

1. TESTAMENTO DE UN SONERO (7:58)
(D.R.) Arr: Tito Rivera

2. QUE BONITO ES VIVIR (4:14)
(D.R.) Arr: Tito Rivera

3. TU Y MI MUSICA (4:53)
(Nal Santos.) Arr: Julito Alvarado

Productor Ejecutivo:
Jorge Richy Miranda

Distribuidora en R.P. Rafael Viera • Calle Cerva 632, Santurce, PR 00907 • 809-724-4177


BLUEBIRD
Electrically
PHONOGRAPH
Recorded
RECORDS
Side A Mono
Record 1
AXM2-5502-1-A
Willie Bryant, Jimmie Lunceford and
Their Orchestras
Willie Bryant and His Orchestra
1 Throwin' Stones at the Sun
2 It's Over Because We're Through
3 A Viper's Moan
4 Chimes at the Meeting
5 Rigamarole 6 Long About Midnight
7 The Sheik
8 Jerry the Junker
℗ 1975 RCA RECORDS
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RCA


BLUEBIRD
Electrically
PHONOGRAPH
Recorded
RECORDS
Side B Mono
Record 1
AXM2-5502-1-B
Willie Bryant, Jimmie Lunceford and
Their Orchestras
Willie Bryant and His Orchestra
1 The Voice of Old Man River
2 If Love Makes You Give Up Steak and Potatoes
Then I Don't Want Love
3 Long Gone (From Bowling Green) 4 Liza
5 Is It True What They Say About Dixie?
6 All My Life
7 The Right Somebody to Love
8 The Glory of Love
℗ 1975 RCA RECORDS
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RCA


BLUEBIRD
Electrically
PHONOGRAPH
Recorded
RECORDS
Side C Mono
Record 2
AXM2-5502-2-C
Willie Bryant, Jimmie Lunceford and
Their Orchestras
1-6. Willie Bryant and His Orchestra
7,8. Jimmie Lunceford and His Orchestra
1 Ride, Red, Ride
2 Moonrise on the Lowlands
3 Mary Had a Little Lamb
4 I Like Bananas
(Because They Have No Bones)
5 Cross Patch 6 I'm Grateful to You
7 In Dat Mornin' 8 Sweet Rhythm
℗ 1975 RCA RECORDS
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION • PRINTED IN U.S.A.
RCA


BLUEBIRD
Electrically
PHONOGRAPH
Recorded
RECORDS
Side D Mono
Record 2
AXM2-5502-2-D
Willie Bryant, Jimmie Lunceford and
Their Orchestras
Jimmie Lunceford and His Orchestra
1 White Heat 2 Jazznocracy
3 Chillun Get Up 4 Leaving Me
5 Swingin' Uptown
6 Breakfast Ball
7 Here Goes (A Fool)
8 Remember When
℗ 1975 RCA RECORDS
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORPORATION • PRINTED IN U.S.A.
RCA



DALE SHELNUT

Side 1
SLP-4317

Compatible
Stereo

"THAT'S RIGHT"

1. IT WON'T BE LONG
2. IT IS NO SECRET
3. YOU'RE THE ONLY [illegible]IBLE
4. I BELIEVE IN A HILL CALLED MT. CALVARY
5. GAMES PEOPLE PLAY

Custom Recorded at Sumar Records, Nashvie, Tennessee



DALE SHELNUT

Side 2
SLP-4317

Compatible
Stereo

"THAT'S RIGHT"

1. THANK GOD, I AM FREE
2. DEPART FROM ME
3. LIFE'S RAILWAY TO HEAVEN
4. O, HAPPY DAY
5. PRECIOUS MEMORIES

Custom Recorded at Sumar Records, Nashville, Tennessee

VANGUARD

RECORDINGS FOR THE CONNOISSEUR



TCHAIKOWSKY

THE NUTCRACKER BALLET, OP. 71 - Complete

(Casse-Noisette)

SRV-123-A

M8OP-9725

Side One

Vanguard Quality Control

OVERTURE

Act One, First Scene (Beginning)

1. Decoration and Lighting of the Christmas Tree
2. March
3. Galop of the Children and Dance of the Parents
4. Arrival of Drosselmeyer, and Presentation of Gifts
5. Breaking of the Nutcracker - Marie's Sorrow - Grandfather's Dance

Utah Symphony Orchestra
Maurice Abravanel, conductor

Recorded in U.S.A.
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VANGUARD
RECORDINGS FOR THE CONNOISSEUR
TCHAIKOWSKY
THE NUTCRACKER BALLET, OP. 71 - Complete
(Casse-Noisette)
SRV-123-B
M8OP-9726
Side Four
Vanguard Quality Control
Act Two (End)
13. Waltz of the Flowers
14. Pas de Deux and Two Variations
a. Andante maestoso
b. Variation One - Tarantella
b. Variation Two - Dance of the Sugarplum Fairy
d. Coda
15. Finale
a. Grand Closing Waltz
b. Apotheosis
Utah Symphony Orchestra
Maurice Abravanel, conductor
Recorded in U.S.A.
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VANGUARD
RECORDINGS FOR THE CONNOISSEUR
TCHAIKOWSKY
THE NUTCRACKER BALLET, OP. 71 - Complete
(Casse-Noisette)
SRV-124-A
M8OP-9727
Side Two
Vanguard Quality Control
Act One, First Scene (End)
6. Departure of Guests - Sleep Music - Toys Come to Life
7. Battle of Mice and Toys - Marie Defeats the King of Mice - Nutcracker Becomes a Prince
Act One, Second Scene
8. Marie and the Prince in the Pine Forest and Snow
9. Waltz of the Snowflakes
Utah Symphony Orchestra
University of Utah Chorus
Maurice Abravanel, conductor
Recorded in U.S.A.
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VANGUARD

RECORDINGS FOR THE CONNOISSEUR

TCHAIKOWSKY

THE NUTCRACKER BALLET, OP. 71 - Complete

(Casse-Noisette)

SRV-124-B

M8OP-9728

Side Three

Vanguard Quality Control

Act Two (Beginning)

10. **Kingdom of Sweets - Court of the Sugarplum Fairy**
11. **River of Rosewater - The Pages - The Prince Recounts His Adventures**
12. **Divertissement**
    - a. **Chocolate** (Spanish Dance)
    - b. **Coffee** (Arabian Dance)
    - c. **Tea** (Chinese Dance)
    - d. **Trepak** (Russian Dance)
    - e. **Dance of the Mirlitons** (Toy Flutes)
    - f. **Mother Gigogne and the Tumblers**

Utah Symphony Orchestra
Maurice Abravanel, conductor

Recorded in U.S.A.

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CAMEO®

SUNNY'S GALLERY OF FOLK BALLADS

BY SUNNY SCHWARTZ

Side 1
C-1030-A

1. **THE CUCKOO Time: 2:34**
   (Sunny Schwartz) Sam Fox Publ.-BMI
2. **TWO BROTHERS Time: 3:11**
   (Irving Gordon) Shapiro Bernstein-ASCAP
3. **BABY, LIE EASY Time: 3:09**
   (Sunny Schwartz) Sam Fox Publ.-BMI
4. **EVERY NIGHT Time: 3:42**
   (Sunny Schwartz) Sam Fox Publ.-BMI
5. **LITTLE BROWN DOG Time: 2:12**
   (Sunny Schwartz) Sam Fox Publ.-BMI
6. **WHERE DOES IT LEAD Time: 2:04**
   (Gwen Davis) Nina Music-BMI

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CAMEO®



SUNNY'S GALLERY OF FOLK BALLADS

BY

SUNNY SCHWARTZ

Side 2

C-1030-B

1. **MAID OF CONSTANT SORROW** **Time: 2:45**
   (Sunny Schwartz) Sam Fox Publ.-BMI
2. **THE WATER IS WIDE** **Time: 3:48**
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI
3. **DIRTY OLD TOWN** **Time: 2:54**
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI
4. **MADAME JEANETTE** **Time: 2:20**
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI
5. **FLOWERS OF PEACE** **Time: 4:06**
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI
6. **FERNARIO** **Time: 2:45**
   (Sunny Schwartz) Cameo-Parkway Publ.-BMI

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epic
PARIS RED
33 1/3 RPM
STEREO
℗ 1991 Sony Music Entertainment (Germany) GmbH
AED 74157
XSS 74157A
1. GOOD FRIEND (Heavy Club Mix) 6:54
2. GOOD FRIEND (Instrumental) 6:55
T. Fenslau—N. Katzmann—Produced by Culture Beat
Publishers: Neue Welt Musikverlag/Edition Get Into Magic (admin. by W B Music Corp.) (GEMA)/(ASCAP)
DEMONSTRATION
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epic
PARIS RED
33 1/3 RPM
STEREO
℗ 1991 Sony Music Entertainment (Germany) GmbH
AED 74157
XSS 74157B
1. GOOD FRIEND (Commercial Club Mix)* 6:36
2. GOOD FRIEND (Fly Away 5 A.M. Mix) 2:13
3. GOOD FRIEND (Dance Radio Edit) 4:17
4. GOOD FRIEND (Acapella) :51
T. Fenslau—N. Katzmann—Produced by Culture Beat
*Music Production and mix by Marc Cassandra
Publishers: Neue Welt Musikverlag/Edition Get Into Magic (admin. by W B Music Corp.) (GEMA)/(ASCAP)
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ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN, ÜBERSPIELUNG, ÖFFENTLICHE AUFFÜHRUNG UND RUNDFUNKSENDUNG VERBOTEN
Deutsche Grammophon Gesellschaft
STEREO
D. P.
SLPM
ST 33
138 638 A
Wolfgang Amadeus Mozart
Quintett Es-dur KV 452
für Klavier, Oboe, Klarinette, Horn und Fagott
1. Satz: Largo - Allegro moderato
2. Satz: Larghetto
3. Satz: Rondo: Allegretto
Friedrich Gulda, Klavier
und die
Bläservereinigung der Wiener Philharmoniker


ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN. ÜBERSPIELUNG, ÖFFENTLICHE AUFFÜHRUNG UND RUNDFUNKSENDUNG VERBOTEN
Deutsche Grammophon Gesellschaft
STEREO
D. P.
SLPM
ST 33
138 638 B
Ludwig van Beethoven
Quintett Es-dur op. 16
für Klavier, Oboe, Klarinette, Horn
und Fagott
1. Satz: Grave - Allegro, ma non troppo
2. Satz: Andante cantabile
3. Satz: Rondo: Allegro, ma non troppo
Friedrich Gulda, Klavier
und die
Bläservereinigung der
Wiener Philharmoniker

STRAND™

JACKIE JOCKO
COAST TO COAST



SIDE 1

SL 1023
(KLP 10,155)
Produced By
Marty Wilson

33 1/3
RPM

JACKIE JOCKO

THIS COULD BE THE START OF SOMETHING BIG
I'M IN LOVE
THERE WILL NEVER BE ANOTHER YOU
AT LONG LAST LOVE
I LIKE THE LIKES OF YOU
LOVER COME BACK TO ME

Strand Records, New York, N. Y. • A Division of Consolidated Frybrook Industries, Ltd. • Made in U.S.A.


STRAND
T.M.
JACKIE JOCKO
COAST TO COAST
SIDE 2
SL 1023
(KLP 10,156)
Produced By
Marty Wilson
33 1/3
RPM
JACKIE JOCKO
WHAT MORE CAN I DO
FACE THE MUSIC
SOON
BE CAREFUL ITS MY HEART
YOU DO SOMETHING TO ME
THAT'S ALL
Strand Records, New York, N. Y. - A Division of Consolidated Frybrook Industries, Ltd. • Made in U.S.A.

ROCK GEMS

33 1/3 RPM
STEREO
SIDE 1
26

SA 048
2-56464
82 NP 5984
PROMOTIONAL COPY
NOT FOR SALE

1. MIRROR MIRROR (LOOK INTO MY EYES) - DEF LEPPARD 4:09
(Clark/Elliott) Zomba Enterprises, Inc. (BMI)
Produced by Robert John "Mutt" Lange
℗ 1981 Phonogram Ltd.

2. GOOD GIRLS TURNING BAD - THE JOHNNY VAN ZANT BAND 3:30
(J. Van Zant/R. Gay/L. Steele/D. Van Zant)
Ready Or Not Music, Inc./Rocknocker Music Co. (ASCAP)
Produced by The Johnny Van Zant Band,
Gregory M. Quesnel and Al Kooper
℗ 1982 PolyGram Records, Inc.

ROCK GEMS

33 1/3 RPM
STEREO
SIDE 2

26

SA 048
2-56918
2-56894
PROMOTIONAL COPY
NOT FOR SALE

1. PRISONER - URIAH HEEP 4:32
(D.B. Cooper/J. Lance/T. Riparetti)
WB Music Corp. (ASCAP)/Warner-Tamerlane Music Corp. (BMI)
Produced by Ashley Howe
℗ 1982 PolyGram Records, Inc.

2. STAND UP - CONEY HATCH 3:29
(Curran/Dixon/Shelski/Ketchum)
Mark-Cain Music (ASCAP)/Brandy Pub. (BMI)
Produced by Kim Mitchell
℗ 1982 PolyGram Records, Inc.

ROCK GEMS

FEATURING:

DEF LEPPARD
Mirror, Mirror

THE JOHNNY VAN-ZANT BAND
Good Girls Turning Bad

URIAH HEEP
Prisoner

CONEY HATCH
Stand Up

SA 048

Barnet
Preacher Henry

Rattlesnake



A

940206

special T&T carnival edition

written by Barnet Henry

published by kmp music / ice music ltd. (prs)

produced by kenny philips

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ICE


Barnet
Preacher
Henry
1 Jump Up
And Wave
2 Jump Up
And "Wave
"techno mix"
written by Barnet Henry
published by Xmp music / Ice music Ltd. (PRS)
produced by Kenny Philips
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ICE
A
940206
special T&T carnival edition

CB016

CLUBBANGAZ MUSIC

CLUBBANGAZ WORLDWIDE 5

SIDE A



1. **FERGILISHOUS** - Fergie (V.Smoove & Serg Sniper Remix)
2. **TELL ME** - Diddy (V.Smoove & Serg Sniper Remix)
3. **ICE BOX** - Omarion (DJ C-Lo Remix)

Clubbangaz Worldwide DJ's contact info: info@clubbangaz.com
1 & 2. Produced by: V.Smoove & Serg Sniper - www.ClubBangaz.com - Info@Clubbangaz.com
3. Produced by: DJ C-Lo - MySpace.com/DJCLO456

CLUBBANGAZ MUSIC
PO BOX 286387 NY, NY 10128
CLUBBANGAZ.COM

CB016

CLUBBANGAZ MUSIC

CLUBBANGAZ WORLDWIDE 5

SIDE B

1. **MY LOVE** - Justin Timberlake (Benja Styles Reggae Remix)
2. **UPGRADE U** - Beyonce (Benja Styles Reggae Remix)
3. **SHOWSTOPPER** - Danity Kane (Clubbangaz Remix)

Clubbangaz Worldwide DJ's contact info: info@clubbangaz.com
1 & 2. Produced by: DJ Benja Styles - Justbenja@yahoo.com - Myspace.com/BenjaStyles - BenjaStyles.com
3. Produced by: V.Smoove & Serg Sniper - www.ClubBangaz.com - Info@Clubbangaz.com

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PO BOX 286387 NY, NY 10128
CLUBBANGAZ.COM

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EMI

ODEON

33 1/3

STEREO

℗ 1978
EMI Records Ltd.

ODN 1002
(YAX.5488)

1

1

MISS GINGER ROGERS

1. EMBRACEABLE YOU (Gershwin—Gershwin) Chappell & Co. Ltd. 2. I USED TO BE COLOUR BLIND* (Berlin) I. Berlin (Eng.) Mus./Chappell Ltd. 3. ISN'T THIS A LOVELY DAY (Berlin) I. Berlin (Eng.) Mus./Chappell Ltd. 4. BUT NOT FOR ME (Gershwin—Gershwin) Chappell & Co. Ltd. 5. I'LL STRING ALONG WITH YOU* (Dubin—Warren) B. Feldman & Co. Ltd. 6. THEY CAN'T TAKE THAT AWAY FROM ME (Gershwin—Gershwin) Chappell & Co. Ltd.

GINGER ROGERS

Arranged and conducted by John Mealing except * Harry South
Produced by Kenny Lynch



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33 1/3

STEREO

℗ 1978
EMI Records Ltd.

ODN 1002
(YAX.5498)

2

2

MISS GINGER ROGERS

1. NIGHT AND DAY (Porter) Chappell & Co. Ltd. 2. DID YOU EVER SEE A DREAM WALKING (Gordon—Revel) Chappell & Co. Ltd. 3. THEY ALL LAUGHED* (Gershwin—Gershwin) Chappell & Co. Ltd. 4. THE GOLD DIGGER'S SONG (WE'RE IN THE MONEY) (Dubin—Warren) B. Feldman & Co. Ltd. 5. (a) A FINE ROMANCE** (Fields—Kern); (b) LET'S CALL THE WHOLE THING OFF (Gershwin—Gershwin) Chappell & Co. Ltd.; (c) I'M PUTTING ALL MY EGGS IN ONE BASKET (Berlin) I. Berlin (Eng.) Mus./Chappell Ltd.

GINGER ROGERS

Arranged and conducted by Harry South except * John Mealing, **John Hawkins. Produced by Kenny Lynch

ORIGINAL SOUND®
7120 Sunset Blvd.. Hollywood 46, Calif.

STEREO
OLDIES BUT GOODIES
VOL. 3

SIDE 1
DREAMY SIDE

master
(#sor-8886)

LOVERS NEVER SAY GOODBYE - The Flamingos	2:50
YOU CHEATED - The Shields	2:31
OH WHAT A NIGHT - The Dells	2:50
FOR YOUR PRECIOUS LOVE - Jerry Butler	2:40
TWO PEOPLE IN THE WORLD - Little Anthony and the Imperials	2:32
THIS IS MY STORY - Gene & Eunice	2:20

OSR-LPS-8853
SPB 2335

WHEN LINES APPEAR TO STAND STILL RECORD IS REVOLVING AT EXACTLY 33⅓ R.P.M.

ORIGINAL SOUND®
7120 Sunset Blvd.. Hollywood 46, Calif.

STEREO
OLDIES BUT GOODIES
VOL. 3

SIDE 2
ROCK SIDE

master
(#sor-8887)

COME GO WITH ME - The Dell-Vikings	2:35
DON'T YOU JUST KNOW IT - Huey (Piano) Smith	2:39
AT MY FRONT DOOR - The El Dorados	2:35
SEA CRUISE - Frankie Ford	2:44
BONGO ROCK - Preston Epps	2:00
LONG TALL SALLY - Little Richard	2:05

WHEN LINES APPEAR TO STAND STILL RECORD IS REVOLVING AT EXACTLY 33⅓ R.P.M.

OSR-LPS-8853
SPB 2336

3
TREY

SO TALL - SO COOL - SO THERE!
THE GUITAR OF LLOYD ELLIS

TLP 902

SIDE 1

HIGH FIDELITY

1. UNDECIDED—Shavers-Robin
2. WHEN YOUR LOVER HAS GONE
   E. A. Swan
3. TYPSY GYPSY—Lloyd Ellis
4. SONNY BOY
   DeSylva-Brown-Henderson-Jolson
5. TAKE THE "A" TRAIN
   Billy Strayhorn
6. BOGGS BLUES—Lloyd Ellis
   (TLP 1004)

sill-hazlewood productions, hollywood • distributed by atlantic record sales



SO TALL - SO COOL - SO THERE!
THE GUITAR OF LLOYD ELLIS

TLP 902

SIDE 2

HIGH FIDELITY

1. MAD HATTER—Lloyd Ellis
2. ESTRELLITA—Traditional
3. FRIENDLY—William Cyrils
4. SKIPPIN' ALONG—Lloyd Ellis
5. LOVER COME BACK TO ME
   Romberg-Hammerstein
6. PERDIDO—Tizol-Link-Drake

(TLP 1005)

silhouette-wood productions, hollywood • distributed by atlantic record sales



A.P. PRODUCTIONS, INC.

ANNA PIERRE

A

AP—0040

℗ © 1990

ECHALE AZUCAR A MI BOMBON

DIST. BY: A.P. PRODUCTIONS, INC. P.O. BOX 640981 MIAMI, FL. 33164 / (305)770-0150



A.P. PRODUCTIONS, INC.

ANNA PIERRE

B

AP—0040

℗ 1990

PUT SUGAR ON MY CAKE

DIST. BY: A.P. PRODUCTIONS, INC. P.O. BOX 640981 MIAMI, FL. 33164 / (305) 770-0150


A & B RECORDS
Prod. & Publ. by
McLean Emanuel
& [illegible] Humphrey
Time: 7:45
A & B RECORDS
P.O. Box 971
St. John's, Antigua
Phone: 21339
OUR PLEDGE
(McLean Emanuel)
KING SHORT SHIRT
Background Chorus by Charmaine Yates,
Renna Prosper, Coldrick Forbes
Music Arranged by Frankie McIntosh
Souvenir of
ANTIGUA & BARBUDA
Independence Day, Nov. 1, 1981
Recorded at Right Track
A Monarch Production



A & B RECORDS

DISCO
122-B

Prod. & Publ. by
McLean Emanuel
& S. Humphrey

Dist. by
A & B RECORDS
P.O. Box 971
St. John's, Antigua
Phone: 21389

ANTIGUA WILL REDEEM

(McLean Emanuel)

KING SHORT SHIRT

Background Chorus by Charmaine Yates,
Renna Prosper, Coldrick Forbes

Music Arranged by Frankie McIntosh

Souvenir of
ANTIGUA & BARBUDA
Independence Day, Nov. 1, 1981

Recorded at Right Track

A Monarch Production

SCORPIO

SEVEN SAX

DEMO CATES

D-K 77-75
CAPAC 77-75
33⅓ RPM
STEREO

FIRST SIDE
Produced By:
R. LEWIS
Custom Recorded

1. I FOUND A LOVE 4:00
(Wilson Pickett - W. Schofield - R. West)
2. CRY BABY 3:58
(B. Russell - N Meade)
3. BURNING FIRE 4:30
(A. Conley - T. Dowd)
4. I'M GONNA HAVE TO TELL HER 4:38
(C. Hampton - H. Banks)

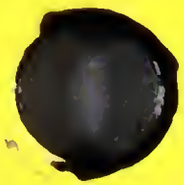
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MADE IN CANADA

SCORPIO

SEVEN SAX

DEMO CATES

D-K 77-75
CAPAC 77-75
33⅓ RPM
STEREO



SECOND SIDE
Produced By:
R. LEWIS
Custom Recorded

1. SEVEN LETTER 4:25
(B. King)
2. MAKE IT WITH YOU
(D. Gates)
3. I WANNA WRITE YOU A LOVE SONG
(M. Gizadney - D. Oliver)
4. IT'S ALL RIGHT
(C. Jackson - M. Yancy)

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STEREO

crd

CRD 1018
CRD 1018 A
℗ 1975

F. Schubert: String Quintet in C major Op.163 · D.956

1) 1st Movement: Allegro ma non troppo
2) 2nd Movement: Adagio

ALBERNI STRING QUARTET

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STEREO



CRD 1018
CRD 1018 B
℗ 1975

F. Schubert: String Quintet in C major Op.163 - D.956

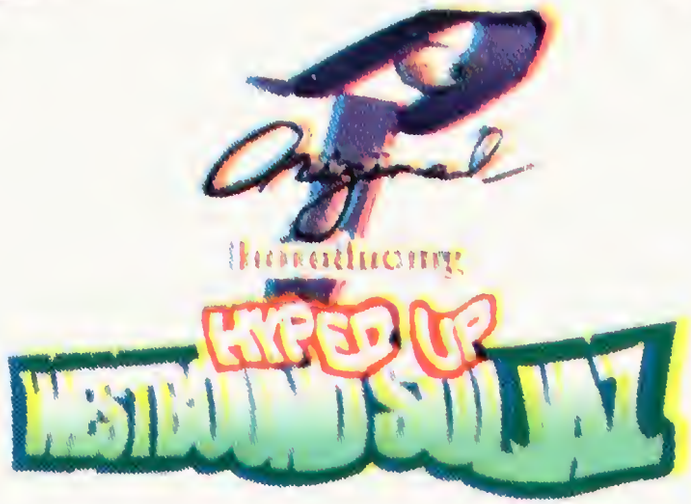
1) 3rd Movement: Scherzo — Presto — Trio — Andante sostenuto

2) 4th Movement: Allegretto

ALBERNI STRING QUARTET

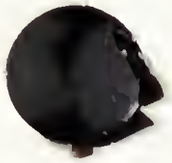
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ORIGINAL P INTRODUCING HYPED UP WESTBOUND SOLJAZ

SIDE A





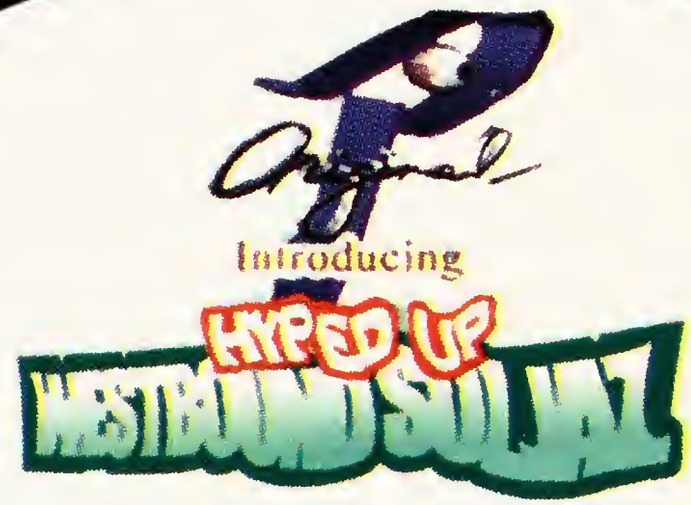
"JUMP UP IN THE AIR"

(Clinton, Ford, Giles, Stewart, Roberts, Green, Campbell, Grant, Washington, Baltimore, Johnson)

1. Jump Up in the Air (Hydraulic Pump)	Album Version	4:02
2. Jump Up in the Air (Hydraulic Pump)	TV Track	4:50

Produced by T Money G
Executive Producers: Armen Boladian and Original P

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ORIGINAL P INTRODUCING HYPED UP WESTBOUND SOLJAZ

SIDE B





"JUMP UP IN THE AIR"

(Clinton, Ford, Giles, Stewart, Roberts, Green, Campbell, Grant, Washington, Baltimore, Johnson)

1. Jump Up in the Air (Hydraulic Pump)	Westbound Remix	4:01
2. Jump Up in the Air (Hydraulic Pump)	TV Track	4:01
3. Jump Up in the Air (Hydraulic Pump)	Acapella	4:00

Produced by T Money G

Executive Producers: Armen Boladian and Original P

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ORIGINAL P INTRODUCING HYPED UP WESTBOUND SOLJAZ

SIDE C





"NEVA GONNA TELL IT 2001"

(Clinton, Worrell, Roberts, Campbell, Grant, Green)

1. Neva Gonna Tell It 2001	Album Version	5:01
2. Neva Gonna Tell It 2001	Crazy Rave Remix	6:11

Produced by T Money G
Executive Producers: Armen Boladian and Original P

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Original P

Introducing

HYPED UP WESTBOUND SOLJAZ

ORIGINAL P INTRODUCING HYPED UP WESTBOUND SOLJAZ

SIDE D



WESTBOUND RECORDS

"ONE NATION UNDER A GROOVE 2001"

(Clinton, Morrison, Shider, Roberts, Baltimore, Campbell)

"ATOMIC DAWG 2001"

(Clinton, Shider, Spradley, Roberts, Johnson, Grant, Baltimore, Campbell)

1. One Nation Under a Groove 2001 Album Version	3:54
2. Atomic Dawg 2001 Album Version	3:08

Produced by T Money G

Executive Producers: Armen Boladian and Original P

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Capitol MARCA REG.

Liberty

BOB WILLS AND HIS TEXAS PLAYBOYS
For The Last Time
Produced by Tommy Allsup

Side 1
LMBL-216



℗ 1974 Liberty Records,
a division of Capitol
Records, Inc.

1. PLAYBOY THEME • 1:30
(T.A. Dorsey-B. Wills) Konawa Music BMI
2. YEARNING (Just For You) • 2:38
(B. Davis-J.A. Burke) Bourne Co. ASCAP
3. FADED LOVE • 3:15
(J. Wills-B. Wills) Hill & Range Songs, Inc. BMI
4. WHAT MAKES BOB HOLLER • 2:30
(C. Walker) Konawa Music BMI
5. STAY ALL NIGHT (Stay a Little Longer) • 3:04
(B. Wills-T. Duncan) Peer International Corp. BMI
6. GOIN' AWAY PARTY • 2:40
(C. Walker) 4 Star Music Co., Inc. BMI

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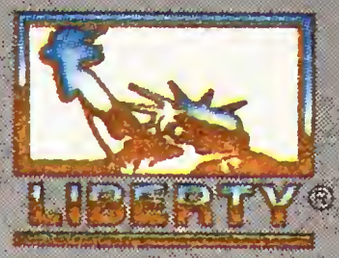
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Capitol MARCA REG.

Liberty

BOB WILLS AND HIS TEXAS PLAYBOYS
For The Last Time
Produced by Tommy Allsup

Side 2
LMBL-216



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1. **BIG BALLS IN COWTOWN • 2:40**
(H. Nix) Konawa Music BMI
2. **KEEPER OF MY HEART • 3:35**
(B. Wills-J. Irby) Hill & Range Songs, Inc. BMI
3. **TWIN GUITAR BOOGIE • 3:15**
(L. McAuliffe-E. Shamblin) Elvis Presley Music/Hill & Range Songs, Inc. BMI
4. **BUBBLES IN MY BEER • 2:52**
(C. Walker-T. Duncan-B. Wills) Hill & Range Songs, Inc. BMI
5. **BLUE BONNET LANE • 2:12**
(C. Walker) Mesa Music BMI
6. **WHEN YOU LEAVE AMARILLO (Turn Out The Lights) • 2:47**
(C. Walker) Combine Music Corp. BMI

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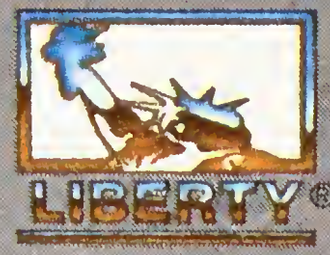
Liberty

Capitol MARCA REG.

BOB WILLS AND HIS TEXAS PLAYBOYS
For The Last Time

Produced by Tommy Allsup

Side 3
LMBL-216



℗ 1974 Liberty Records, a division of Capitol Records, Inc.

1. SAN ANTONIO ROSE • 3:07
(B. Wills) Bourne Co. ASCAP

2. I WONDER IF YOU FEEL THE WAY I DO • 2:47
(B. Wills) MCA Music, a division of MCA Inc. ASCAP

3. MY SHOES KEEP WALKING BACK TO YOU • 2:47
(B. Wills-L. Ross) Hill & Range Songs, Inc. BMI

4. MISS MOLLY • 2:17
(C. Walker) Mesa Music BMI

5. I CAN'T GO ON THIS WAY • 2:22
(F. Rose) Milene Music, Inc. ASCAP

6. THAT'S WHAT I LIKE 'BOUT THE SOUTH • 2:42
(A. Razaf) Southern Music Publ. Co., Inc. ASCAP

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Liberty

Capitol MARCA REG.

BOB WILLS AND HIS TEXAS PLAYBOYS
For The Last Time

Produced by Tommy Allsup

Side 4
LMBL-216



℗ 1974 Liberty Records, a division of Capitol Records, Inc.

1. SILVER LAKE BLUES • 2:45
(B. Wills) Hill & Range Songs, Inc. BMI

2. MILK COW BLUES • 4:59
(K. Arnold) MCA Music, a division of MCA Inc. ASCAP

3. COMIN' DOWN FROM DENVER • 2:47
(Arr. & Adpt. by H. Nix-B. Wills) Konawa Music BMI

4. BABY, THAT WOULD SURE GO GOOD • 3:14
(C. Walker) Combine Music Corp. BMI

5. SHE'S REALLY GONE • 2:43
(C. Haskins-H. Nix) Konawa Music BMI

6. CRIPPLED TURKEY • 1:55
(Arr. & Adpt. by H. Nix) Konawa Music BMI

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ORYON
"I WILL"

B. Club Mix 7:09



C. Dub Mix 7:35

Orange Factory Mixes

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M-G-M
M.G.M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
45 R.P.M.
K11104-A
PEACE IN THE VALLEY
(Dorsey)
BILL and DOREE POST
With Instrumental Accompaniment
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
45 R.P.M.
K11104-B
AN EVENING PRAYER
BILL and DOREE POST
With Instrumental Accompaniment
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA®
EXTENDED PLAY 45
BILLY GRAY
AND HIS
WESTERN OKIES
Singing With
Instrumental
Accompaniment
ED 2233
(S 2456)
Part 1
Side 1
1. MOONLIGHT COCKTAIL
(Lucky Roberts-Kim Gannon)
2. CURTAIN CALL
(Bob Koefer)


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
EXTENDED PLAY 45
BILLY GRAY
AND HIS
WESTERN OKIES
Singing With
Instrumental
Accompaniment
ED 2233
(S 2457)✣
Part 1
Side 2
1. SNOW DEER
(Percy Wenrich-Jack Mahoney)
2. TIPPIN' IN
(Bobby Smith-Marty Symes)

BENNIE HOLTSCLAW

Time 2:50
Stereo
BI-1548
(BI-G-1548A)
Warden
Music Co.
BMI
UR-986 A

Branch
International

Produced by:
Branch
International



THE BATTLE OF NEW ORLEANS

(Jimmy Driftwood)

℗ 1977 Branch International Records
Div. Branch International
P.O. Box 31819, Dallas, Texas 75231
USA

BENNIE HOLTSCLAW

Branch
International

Produced by:
Branch
International



Time 2:35
Stereo
BI-1548
(BI-G-1548B)
Tree Pub. Co.
BMI
UR-986 B

GREEN GREEN GRASS OF HOME

(S. Wooley)

℗ 1977 Branch International Records
Div. Branch International
P.O. Box 31819, Dallas, Texas 75231
USA


RCA
Produced by
Bob Ferguson
Recorded
July 16, 1974
GOLD
STANDARD
STEREO
GB-10504
GB-10504-A
Owepar
Publishing Co.,
BMI
2:21
LOVE IS LIKE A BUTTERFLY
(Dolly Parton)
DOLLY PARTON
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ® 1974 RCA RECORDS

RCA



Produced by
Bob Ferguson
Recorded
Sept. 1, 1972

GOLD
STANDARD
STEREO
GB-10504
GB-10504-B
Owepar Pub.
Inc., BMI
2:42

SACRED MEMORIES
(Dolly Parton)
DOLLY PARTON

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. © 1974 RCA RECORDS

JESUS, MY LORD

(Allester Earl Gray) ASCAP

Solo: DOLLY RODRIGUES

STEREO
Side 1



AG-1
CLUNNDRAL

TO ORDER: Send $1.25 to

VOICE OF PENTECOST
P.O. Box 3642
San Francisco, Ca. 94119

© 1975

LOVE IS JESUS

(Allester Earl Gray) ASCAP

Piano Solo: A. E. GRAY

STEREO
Side 2



AG-1
CLUNNDRAL

TO ORDER: Send $1.25 to

VOICE OF PENTECOST
P.O. Box 3642
San Francisco, Ca. 94119

© 1975

Pied Piper® RECORDS®

A
C & G MUSIC
ENTERPRISES COMPANY

Produced by
EDWARD GILLUM

Arranged and
Conducted by
JOHN RODBY

HO-2001-A



SIDE 1
TIME 3:10
STEREO

GLENWOOD MUSIC CO.
ASCAP

GUY CHANDLER

THEY PLAYED THE PALACE

(Ronnie Rose-James Brisson)

4253 Coldwater Canyon Avenue, Studio City, California 91604

Pied Piper® RECORDS

A
C & G MUSIC
ENTERPRISES COMPANY

Produced by
EDWARD GILLUM

Arranged and
Conducted by
JOHN RODBY

HO-2001-B

SIDE 2
TIME 2:25
STEREO

MISS NITZ MUSIC/
CHAPPELL MUSIC
ASCAP

GUY CHANDLER

THANKS TO YOU

(Bob Ecton-Steve Michaels)

4253 Coldwater Canyon Avenue, Studio City, California 91604

EMI

VENTA PROHIBIDA

promocional

AQUI
PARLAMI —

(Franco Simone)

1659

1659 A

STEREO

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FRANCO SIMONE

Producción:
Roberto Dané
Arreglos:
Pinuccio Pirazolli

℗ 1982 ARGENTINA
ZODIACO INTERNACIONAL

EMI

VOLVER A LOS 17

(Violeta Parra)

1659

1659 B

STEREO

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Marca Registrada. Fabricado y Distribuido por
EMI ODEON CHILENA S.A. Casilla 1965
Santiago (Chile)
Industria Chilena
Marca Registrada

FRANCO Y LINDA SIMONE

Producción:
Roberto Dané
Arreglos:
Pinuccio Pirazolli

℗ 1982 ARGENTINA
ZODIACO INTERNACIONAL

VENTA PROHIBIDA
promocional


JVC
流行歌
SV-6194
(SV-6194 AD)
JASRAC
片恋い倶楽部
阿久 悠作詩 小林亜星作曲 竜崎孝路編曲
青江三奈
ビクター・オーケストラ
℗1977
MANUFACTURED BY VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN.


JVC
流行歌
SV-6194
(SV-6194 B)
京都生まれ
阿久 悠作詩 小林亜星作曲 竜崎孝路編曲
青江三奈
ビクター・オーケストラ
℗1977
MANUFACTURED BY VICTOR MUSICAL INDUSTRIES, INC., TOKYO, JAPAN.

Capitol RECORDS

THE MAGIC BOOK

(Greenaway-Cook)

PROMOTION RECORD

Maribus Music
BMI—3:00



NOT FOR SALE

Produced in England by George Martin

DAVID AND JONATHAN

Accompaniment directed by Reg Guest

5777
(45-X45672)

Capitol RECORDS

TIME

(Martin-Newell)



PROMOTION RECORD

Maribus Music
BMI—2:40

NOT FOR SALE

Produced in England by George Martin

DAVID AND JONATHAN

Accompaniment directed by Reg Guest

5777
(45-X45671)

Capitol RECORDS

CHICAGO

(Fred Fisher)

PROMOTION RECORD

Fred Fisher
Music Co., Inc.
ASCAP—2:00

NOT FOR SALE

Produced by:
David Cavanaugh

TONY SANDLER AND RALPH YOUNG

Musical Direction, Sid Feller

5795

(45-56316)

Capitol RECORDS

DOMINIQUE

(Soeur Sourire, O.P.-Noel Rexney)

PROMOTION RECORD

General Music Publishing Co., Inc.
ASCAP—2:15



NOT FOR SALE

Produced by:
David Cavanaugh

TONY SANDLER AND RALPH YOUNG

Musical Direction, Sid Feller

5795
(45-56328)

I'M JUST A COUNTRY BOY

(Brooks-Barer)

47-8644

45 RPM



Folkways Music
Pub. Inc., BMI
SWKM-2575

RCA
VICTOR

2:34

Producer
Chet Atkins

JIM EDWARD BROWN

TM(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

TO BE OR NOT TO BE

(Liz Anderson)



45 RPM

RCA VICTOR

Wilderness Music
BMI
SWKM-2318

2:30

Producer
Chet Atkins

JIM EDWARD BROWN


GA
Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
TAJ Music Co.
(ASCAP)
(45-595)
Time: 2:25
MANY'S THE TIME
(Ralph Freed - Grace Saxon)
THE GUS LEVENE SINGERS
59079


GA
Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
Spartan Music Co.
(ASCAP)
(45-596)
Time: 2:24
FAREWELL HIGH SCHOOL FAREWELL
(Ralph Freed - Grace Saxon)
THE GUS LEVENE SINGERS
59079

BLOOD ON THE SADDLE

TEX RITTER

With Music by Paul Sells



ALBUM
EAP 1-1292
1-1292
(F1-1292)

1. BLOOD ON THE SADDLE
(Everett Cheetham)

2. BARBRA ALLEN
(Arranged by Tex Ritter)

MFD. BY CAPITOL RECORDS, INC., U.S.A. ℗ T.M. Capitol MARCA REG.

BLOOD ON THE SADDLE

TEX RITTER

With Music by Paul Sells



ALBUM
EAP 1-1292
1-1292
(F6-1292)

1. SAMUEL HALL
(Arranged by Tex Ritter)

2. BURY ME NOT ON THE LONE PRAIRIE
(Arranged by Tex Ritter)

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. Capitol MARCA REG.


WORLD
INTERNATIONAL
Jack Music Inc.
BMI
Produced By:
John Fisher
D J Copy
SIDE A
WI-1009-A
Time: 2:38
"MISSISSIPPI MEMORY"
(A. Reynolds/B. McDill)
BERNIE TERRELL
Dist. By Nation Wide Sound — P.O. Box 23262 — Nashville, Tenn.


WORLD
INTERNATIONAL
Scorpii ASCAP
Produced By:
John Fisher
D J Copy
SIDE B
WI-1010-B
Time: 2:08
"WAS I WRONG IN LOVING YOU"
(Bernie Terrell/Billy Raines)
BERNIE TERRELL
Dist. By Nation Wide Sound — P.O. Box 23262 — Nashville, Tenn.


EPIC
RADIO
STATION
COPY
45 RPM
5-10208
JZSP 119469
3:06
Publisher:
Al Gallico
Music Corp.
(BMI)
LAURA (What's He Got That I Ain't Got)
-L. Ashley - M. Singleton-
RAY LYNN
Arr. & Cond. by Al Gorgoni
Prod. by Ted Cooper
EPIC MARCAS REG T M PRINTED IN U S A

EPIC

RADIO
STATION
COPY



45 RPM
5-10208
JZSP 110485
2:26
Publisher:
Planetary Music
Pub. Corp.
(ASCAP)

WISDOM OF A FOOL

-R. Alfred - A. Silver-

RAY LYNN

Produced by Billy Sherrill

EPIC MARCAS REG T M PRINTED IN U S A

KISS THE HURT AWAY

(Chuck Reed-Finley Duncan)



32919

(7-123,686)

Mydov Music/
Chu-Fin Music
Inc. (BMI)
(2:42)

RONNIE DOVE

STRINGS ARRANGED BY
BILL McELHINEY

HE CRIES LIKE A BABY

(David Wilkins)



32919

(7-123,532)+

Moss Rose Publ.
Inc. (BMI)
(2:32)

RONNIE DOVE

STRINGS ARRANGED BY
BILL McELHINEY

RCA VICTOR



47-7226
DeVorzon Music
BMI
H2PW-6789

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY

1:51

Producer
Dick Peirce

FALSE LOVE
(Barry DeVorzon)

BARRY DE VORZON
with Don Ralke's Orch. and Cho.

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.


RCA VICTOR
47-7226
DeVorzon Music
BMI
H2PW-6790
2:11
45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY
Producer
Arch Peirce
RAINDROPS ON MY WINDOW
(Al Allen)
BARRY DE VORZON
with Don Ralke's Orch. and Cho.
TRADE MARKS REGISTERED
MARCAS REGISTRADAS
RADIO CORPORATION OF AMERICA—CAMDEN N.J.—MADE IN U.S.A.

MCA RECORDS

MAD MONEY

(Shari Ulrich-Jean Roussell)



PROMOTION COPY NOT FOR SALE

STEREO
MCA-52130
(MCA13488)

Sloth Music - PRO (Canada)/ Ed. Notre Dame et Logan (BMI/CAPAC/ ASCAP) (3:31) (Intro: :16)

SHARI ULRICH

PRODUCED BY CLAIRE LAWRENCE FOR SLOTH PRODUCTIONS - From the MCA LP, MCA-5379, "Talk Around Town"

℗ 1982
MCA RECORDS, INC.

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MCA RECORDS

WASTED LOVE

(Ed Penney-Rob Parsons)

PROMOTION
COPY
NOT FOR SALE

STEREO
MCA-52185
(MC12784)



Milene Music, Inc. Acuff-Rose Publications, Inc. (ASCAP/ BMI) (3:07)
(Intro: :07)

ROB PARSONS

PRODUCED BY ED PENNEY

℗ 1983
MCA RECORDS, INC.

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MCA RECORDS

THE WHEEL OF LIFE

(Rob Parsons-Ed Penney-Jerry McBee)

PROMOTION COPY NOT FOR SALE

STEREO
MCA-52185
(MC13940R)



Chiplin Music Co. (ASCAP)
(2:53)
(Intro: :12)

ROB PARSONS

PRODUCED BY ED PENNEY

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Liberty

★
STEREO
PROMO
Not For Sale
Produced by
Tommy West



P-B-1502
22777

LIBERTY®

3:58 (No Intro)

℗1983 Liberty Records, a division of Capitol Records, Inc.

I'D LOVE YOU TO WANT ME

(Lobo) Famous Music Corporation—ASCAP

THOM BRESH

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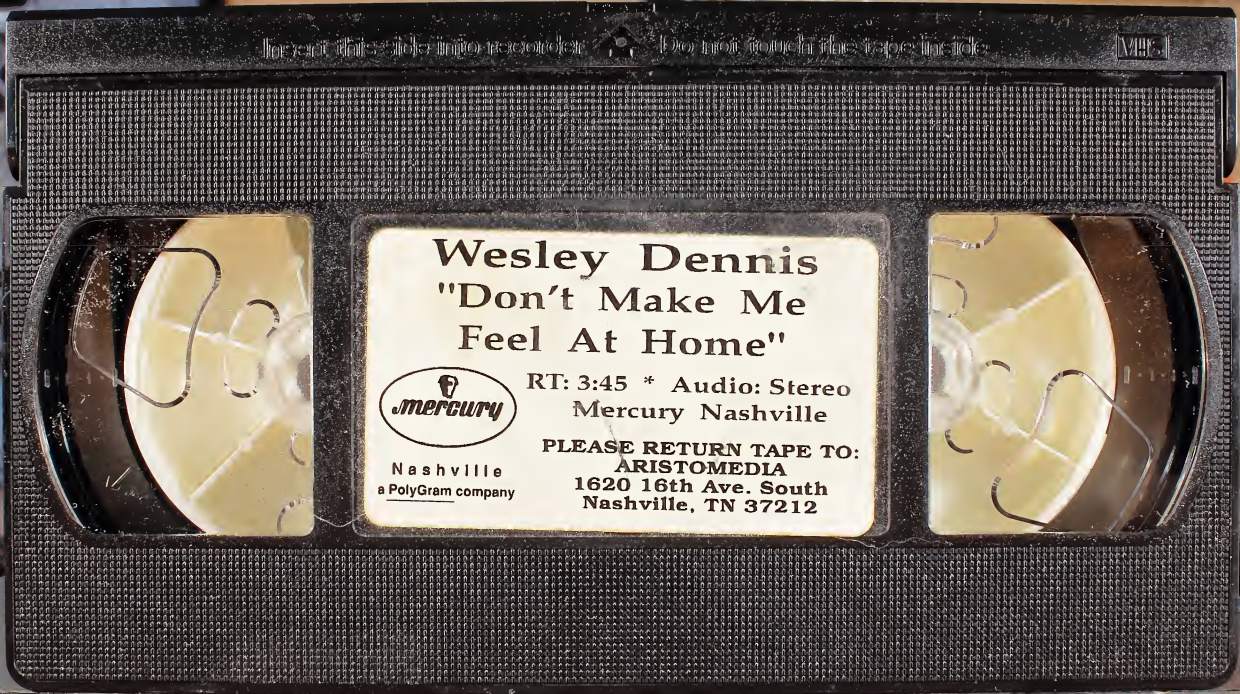
CBS · CBS · CBS ·


Capitol
ARTHUR MURRAY FAVORITES—TANGOS
LES BAXTER AND HIS ORCHESTRA
Album CDF-263
F15691
PART 3
(45-6727) Y
ORCHIDS IN THE MOONLIGHT
(Youmans-Kahn-Eliscu)
MANUFACTURED BY CAPITOL RECORDS INC. • HOLLYWOOD, CALIFORNIA • U.S.A.


Capitol
REG. U.S. PAT. OFF.
ARTHUR MURRAY FAVORITES—TANGOS
LES BAXTER AND HIS ORCHESTRA
Album CDF-263
F15691
PART 6
(45-6739) Z
EL CHOCLO
(A. C. Villoldo-Les Baxter)
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U. S. A.


ROULETTE
IF IT FEELS GOOD - DO IT
(Michael Vale)
RADIO STATION COPY
NOT FOR SALE
45 RPM
R-7108
Big Seven Mus. Corp. BMI-2:56
(20133)
MONO
ENG. BY PAT JAQUES
PLUG SIDE
****
DON CRAWFORD
ARR. BY THE PLAYERS
PROD. BY DON CRAWFORD
REC. AT BROADWAY RECORDING STUDIO
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
IF IT FEELS GOOD - DO IT
(Michael Vale)
RADIO STATION COPY
NOT FOR SALE
45 RPM
R-7108
Big Seven Mus. Corp. BMI-2:56
(20133S)
STEREO
ENG. BY PAT JAQUES
PLUG SIDE
****
DON CRAWFORD
ARR. BY THE PLAYERS
PROD. BY DON CRAWFORD
REC. AT BROADWAY RECORDING STUDIO
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


Wesley Dennis
"Don't Make Me
Feel At Home"
mercury
Nashville
a PolyGram company
RT: 3:45 * Audio: Stereo
Mercury Nashville
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

Wesley Dennis

"Don't Make Me Feel At Home"

Mercury Nashville * Aristomedia



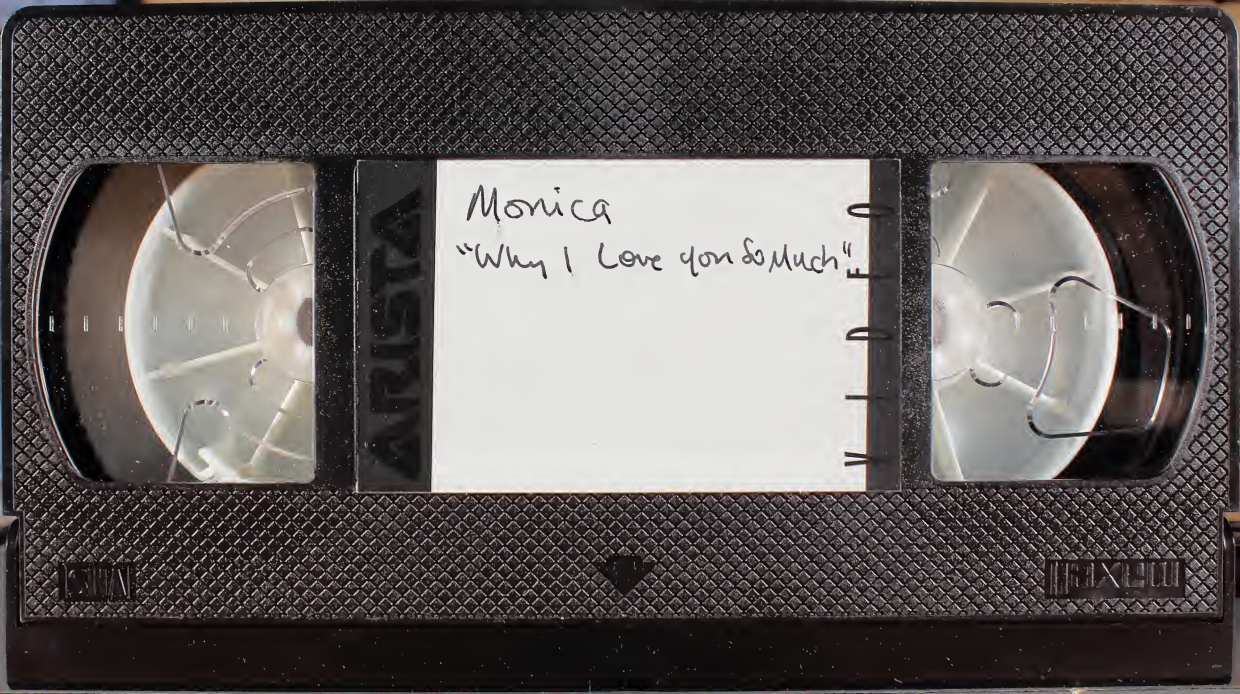

D'ANGELO
"BROWN SUGAR"
"CRUISIN"
"LADY"

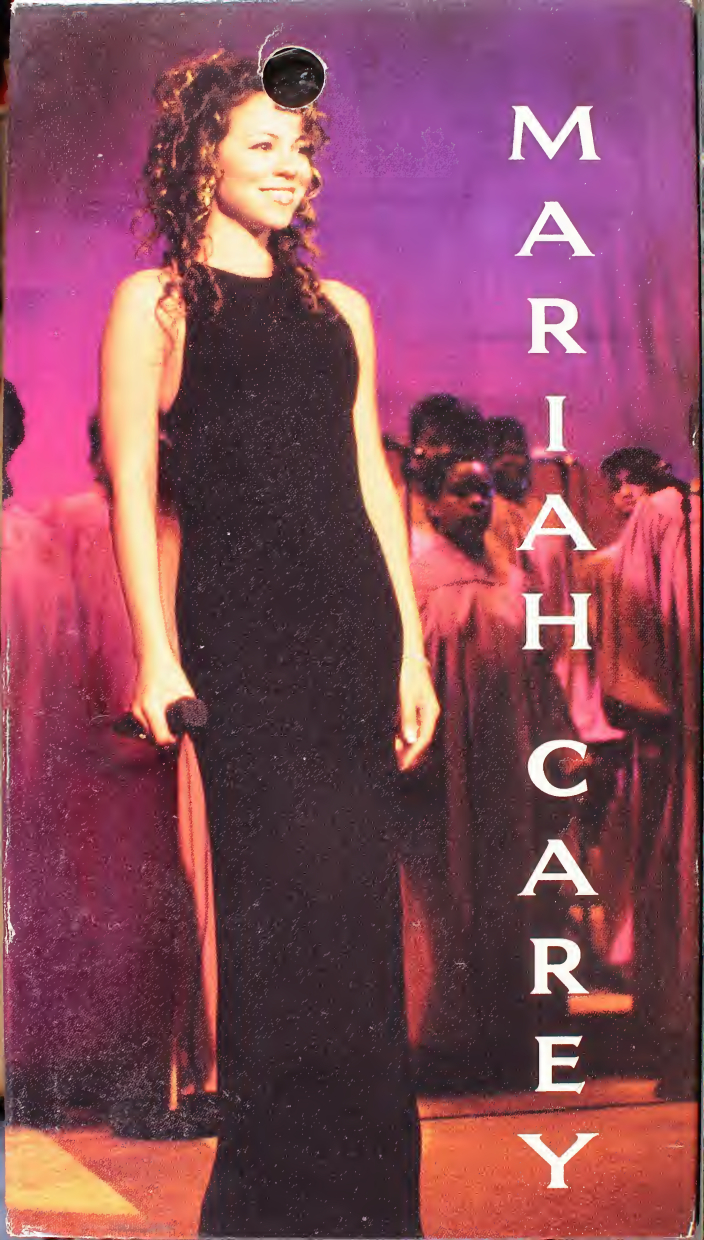

Crystal Bernard
"State Of Mind"
TRT: 4:07 • HiFi Stereo • NTSC
RIVER NORTH NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

Crystal Bernard

"State Of Mind"

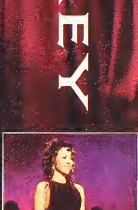
RIVER NORTH NASHVILLE - ARISTOMEDIA


ARISTA
Monica
"Why I Love you so Much"


MARIAH CAREY

COLUMBIA MUSIC VIDEO

MARIAH CAREY



VHS hi-fi
STEREO

DOLBY SYSTEM
ON LINEAR TRACKS

19V 49179

ISBN 1-56406-179-5

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Mariah Carey, filmed at the legendary Proctor's Theatre in Upstate New York, captures Mariah's immense range as a singer, and now as a performer. Features unforgettable renditions of her numerous #1 hit singles, including "Vision Of Love," "Emotions," "I'll Be There," "Dreamlover" and more.

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Emotions
Hero
Someday
Without You
Make It Happen
Dreamlover
Love Takes Time
Anytime You Need A Friend
Vision Of Love
I'll Be There

Dreamlover Video

Director: Lawrence Jordan

Executive Producer: Mariah Carey

Producers: Randy Hoffman for Horizon Entertainment and Al Smith for Sony Music

Musical Director: Walter Afanasieff

A Production of Sony Music and Maroon Entertainment

Management: Horizon Entertainment Management Group, Inc.

For fan club information write to:
Mariah Carey Fan Club
P.O. Box 679 Branford, CT 06405

Running time: 60 minutes

Photography: Kevin Mazur

CMV COLUMBIA MUSIC VIDEO

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MARIAH CAREY

19V-49179

RUNNING TIME: 60 Minutes

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Columbia Music Video
550 Madison Avenue
New York, NY 10022


VHS
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STING
"TEN SUMMONERS TALES"
440 086 566-3
(54:00)
A&M/PolyGram Video



-THE CARDIGANS
"BEEN IT" 2:52
-DOGMA
"CANCER" 3:14
-40 THEVZ
"TENNIS SHOE PIMPIN'" 3:32
MERCURY RECORDS

Mercury Records
WORLDWIDE PLAZA
825 Eighth Avenue
NEW YORK, NY 10019


Mercury
RECORDS
THE CARDIGANS "BEEN IT"
DOGMA "CANCER"
40 THEVZ "TENNIS SHOE PIMPIN'"


Tommy Boy Music, Inc.
COOLIO
"Fantastic Voyage"
TB 617 (4:01)
STEREO

Tommy Boy Music, Inc.
COOLIO
"Fantastic Voyage"
TB 617 (4:01) STEREO

-CHAMP MC
"KEEP IT ON THE REAL" 4:02 C/C
FROM CD "GHETTO FLAVA" (92357)
EASTWEST RECORDS/THE ATLANTIC GROUP



eastwest records america


A·T·L·A·N·T·I·C
RECORDS
CHAMP MC
"KEEP IT ON THE REAL"


Directed by Steve Taylor
From the album going public
© 1994 Star Song Communications
Star Song


Bryan White
"Someone Else's Star"
TRT: 3:22 * HiFi Stereo
Asylum Records
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
asylum

Bryan White

"Someone Else's Star"

Asylum Records
ARISTOMEDIA





SEPULTURA
THIRD WORLD CHAOS

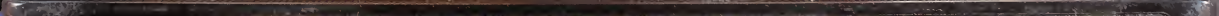
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1989, 1991, 1993, 1995 The All Blacks B.V.

"Territory," Refuse/Resist," & "Slave New World" videos 1995 Sony Music Entertainment, Inc./The All Blacks B.V.




VHS
MARTY STUART
"THE LIKES OF ME"
RT: 4:11 • HiFi STEREO
MCA RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th AVENUE SOUTH
NASHVILLE. TN 37212


MARTY STUART
"THE LIKES OF ME"
MCA RECORDS
ARISTOMEDIA


VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 1600
COLUMBIA RECORDS
BRETT RATNER PUBLIC ENEMY
PUBLIC SERVICE ANNOUNCEMENTS
SEE FRONT COVER FOR DETAILS
"BY THE TIME I GET
TO ARIZONA" 4:49
PE-BTT-D2-S-121991
180768MW 1/3/92

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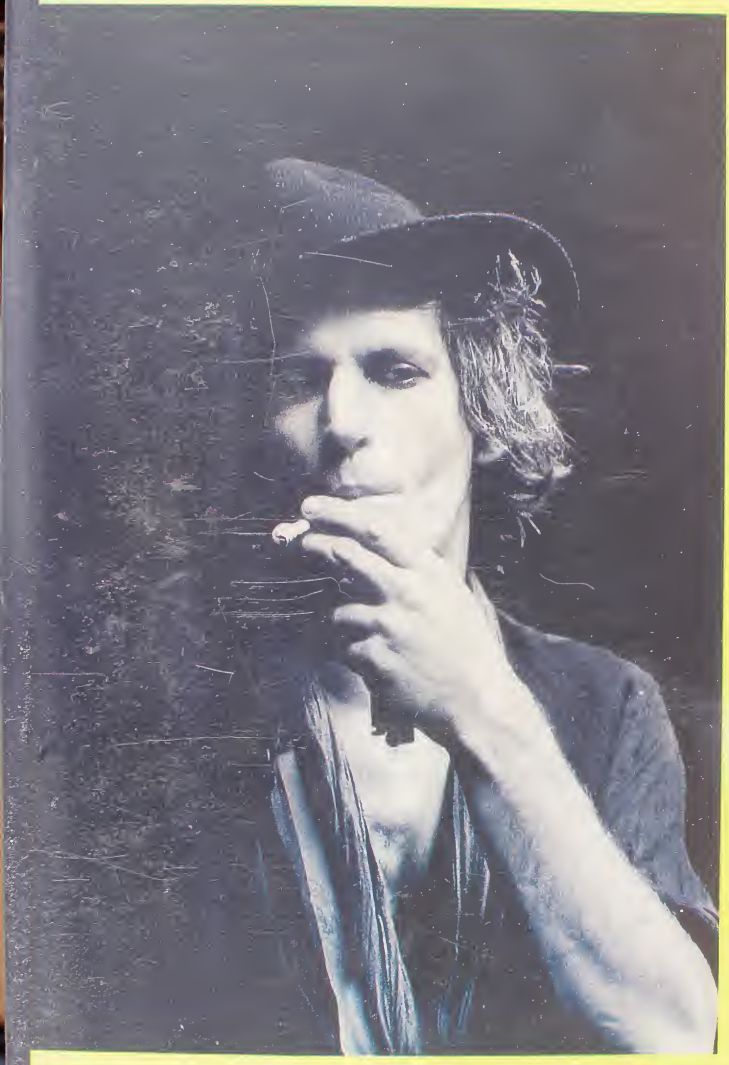
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* Keith Richards *



* New York 1988 *

* Keith Richards *
* New York 1988 *



* Keith Richards *
* New York 1988 *

Take It So Hard
How I Wish
I Could Have Stood You Up
Before They Make Me Run
Too Rude
I Wanna Be Your Man
You Don't Move Me
Make No Mistake
Time Is On My Side
Big Enough
Whip It Up
Locked Away
Little T&A
Struggle
Happy
Connection
Rockawhile
It Means A Lot


VHS


maxell
VHS
Jayne Cortez
Taking The Blues Back Home
Electronic Press Kit
Jayne Cortez Interview 10:00:00-10:08:37 Duration 8:37
Jayne Cortez Interview 10:08:45-10:20:57 Duration 12:12
Taking The Blues Back Home (performance)
10:21:05 - 10:26:03 Duration 5:02
Bumblebee You Saw Big Mama (performance)
10:26:08 - 10:31:26 Duration 5:17
Mojo 96 (performance)
10:31:29 - 10:35:22 Duration 3:53

D096A53
T-45

Jayne Cortez
Taking The Blues Back Home
Electronic Press Kit


Deana Carter
"We Danced Anyway"
TRT: 3:19 • HiFi Stereo
CAPITOL NASHVILLE
CC
Capitol
NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

Deana Carter

"We Danced Anyway"

CC

CAPITOL NASHVILLE • ARISTOMEDIA




VHS
SONY MUSIC STUDIOS
EPIC RECORDS
PATRA
COMPILATION REEL P-COMP-D2-S-092293E
VIDEO PRESS KIT
"THINK (ABOUT IT)" FEATURING LYN COLLINS
"THINK (ABOUT IT)" REMIX FEATURING LYN COLLINS
"QUEEN OF THE PACK"
WO:8433



a special gift

to you from PATRA


BEKKA & BILLY
"BETTER DAYS"
RT: 3:50 * Stereo Audio
ALMO SOUNDS,INC.

BEKKA & BILLY

"BETTER DAYS"

ALMO SOUNDS,INC.



THE MASTERING STUDIO

3300 Warner Blvd.
Burbank, CA 91505
(818) 953-3399

CIBO MATTO 4:02
"SUGAR WATER"

VHS NTSC (Stereo)
Warner Bros. Records, Inc.
The Mastering Studio 11/05/1996 WO

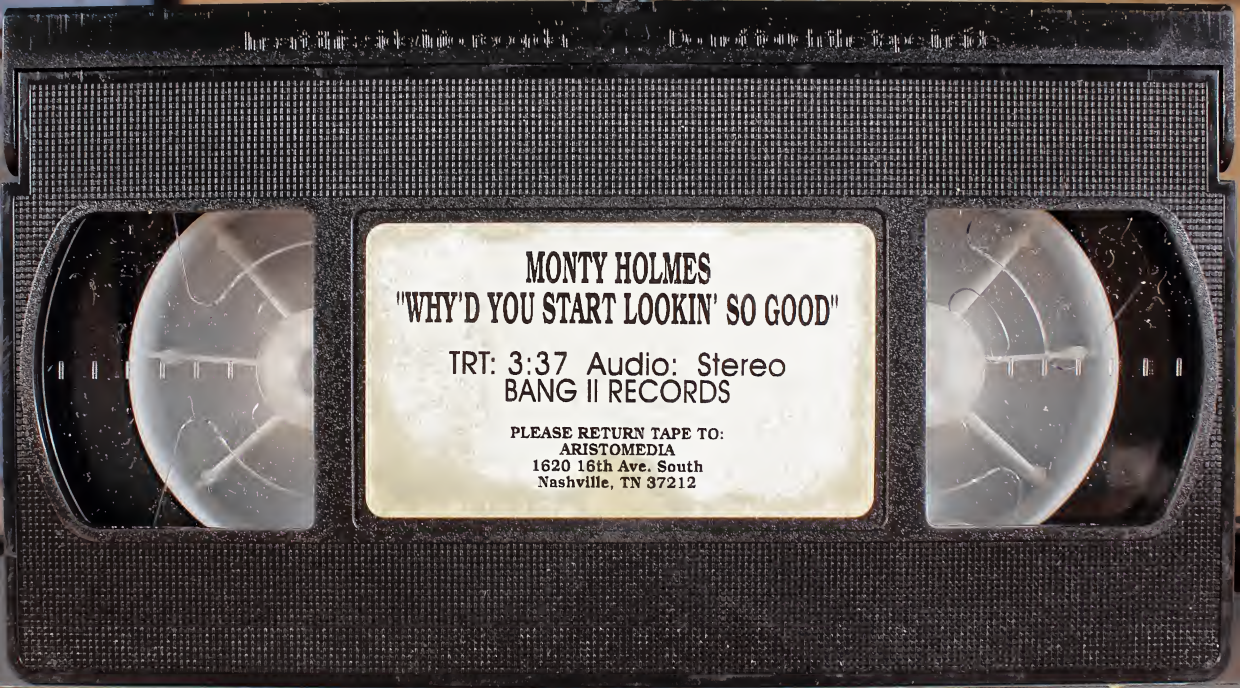
TMS-30034


HAL KETCHUM
"MAMA KNOWS THE HIGHWAY"
RT: 3:52 * HiFi STEREO
CURB RECORDS

HAL KETCHUM

"MAMA KNOWS THE HIGHWAY"

CURB RECORDS


MONTY HOLMES
"WHY'D YOU START LOOKIN' SO GOOD"
TRT: 3:37 Audio: Stereo
BANG II RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

MONTY HOLMES
"WHY'D YOU START LOOKIN' SO GOOD"
BANG II RECORDS


Steven Curtis Chapman
"Christmas Is All In The Heart"
TRT: 5:28 • HiFi Stereo
Sparrow Communications Group
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
SPARROW

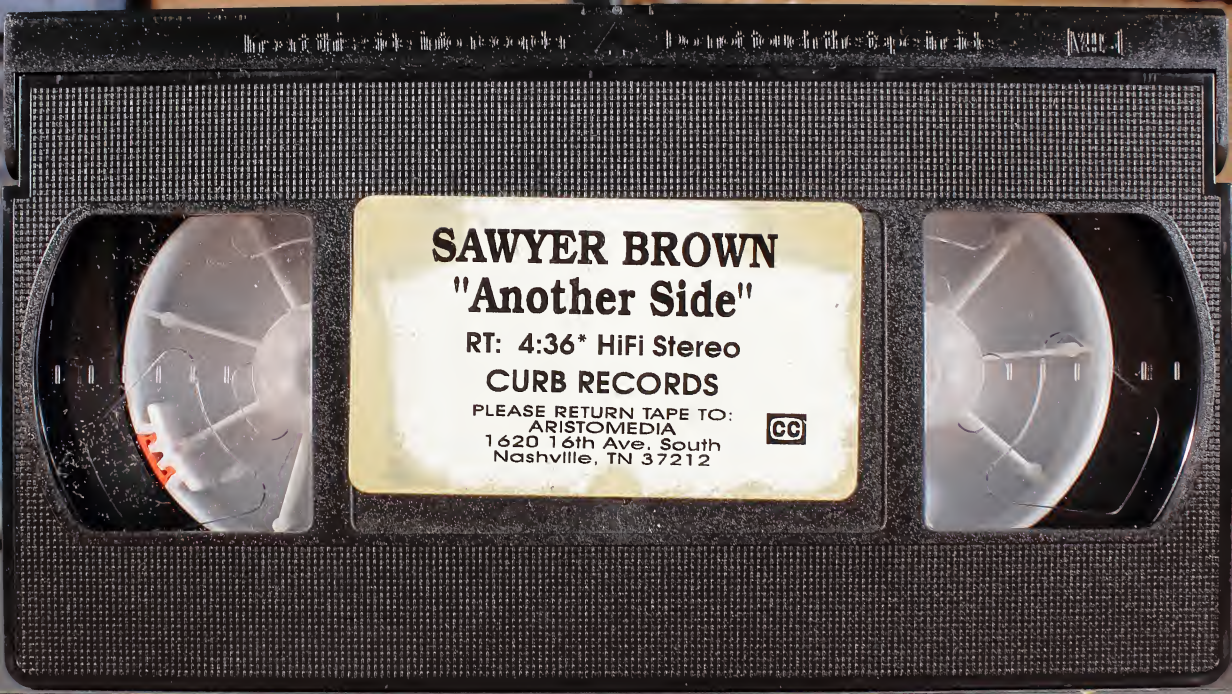
Steven Curtis Chapman

"Christmas Is All In The Heart"

Sparrow Communications Group

ARISTOMEDIA




SAWYER BROWN
"Another Side"
RT: 4:36* HiFi Stereo
CURB RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
CC

SAWYER BROWN
"Another Side"

CC

CURB RECORDS *ARISTOMEDIA


Tammy Graham
"TELL ME AGAIN"
RT: 3:42 • STEREO AUDIO
(CLOSED CAPTIONED)
CAREER RECORDS
CC
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

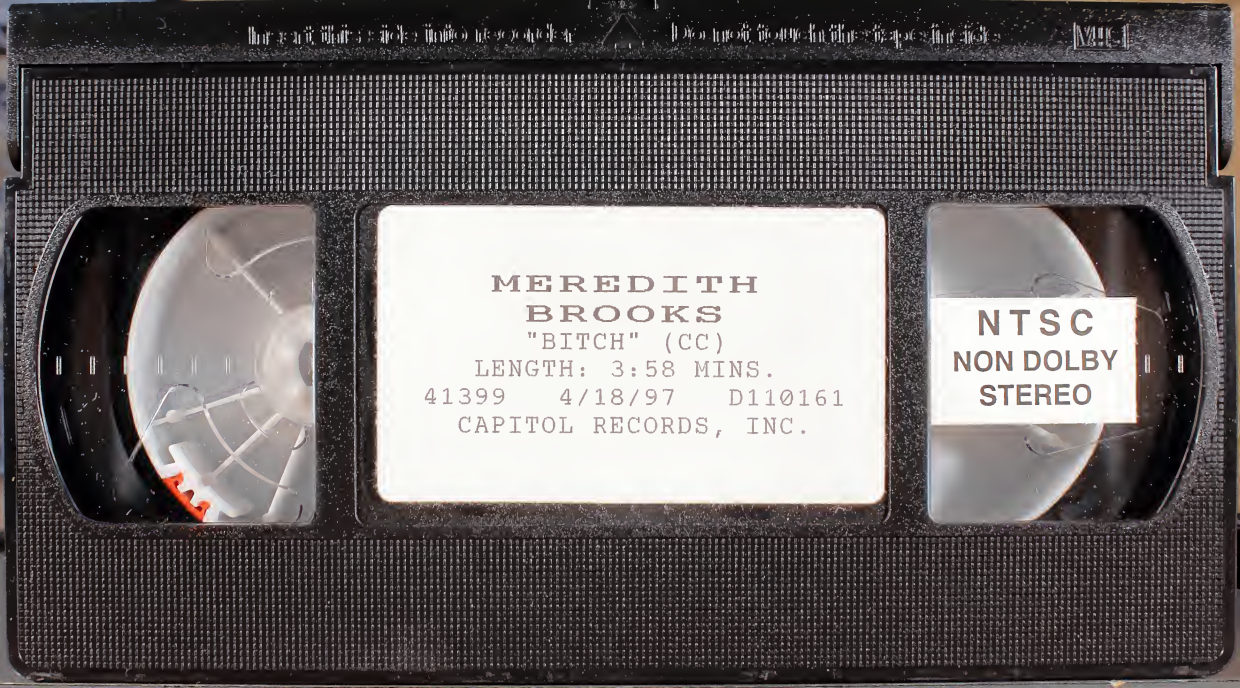
Tammy Graham

"TELL ME AGAIN"

ARISTOMEDIA

CC

CAREER RECORDS


MEREDITH
BROOKS
"BITCH" (CC)
LENGTH: 3:58 MINS.
41399 4/18/97 D110161
CAPITOL RECORDS, INC.
NTSC
NON DOLBY
STEREO

T-15

MEREDITH BROOKS

"BITCH" (CC)

LENGTH: 3:58 MINS. 41399 4/18/97 D110161

CAPITOL RECORDS, INC.

A·T·L·A·N·T·I·C
RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

ALL--4-ONE
"SO MUCH IN LOVE" 3:28
FROM CD "ALL-4-ONE" (82588)
BLITZZ/ATLANTIC RECORDS/THE ATLANTIC GROUP
4/26/94

ALL-4-ONE-"SO MUCH IN LOVE"


VHS
A·T·L·A·N·T·I·C
RECORDS
ALL-4-ONE-"SO MUCH IN LOVE"


Do not fold tape
GROKGAZER
45 Minutes
(c)1994 Miramar Images, Inc.
MIRAMAR

MERCURY RECORDS
Worldwide Plaza,
825 Eighth Avenue,
New York, NY 10019



3:16


mercury
a PolyGram company
-GRETA
"ROCKING CHAIR"


CHURCH OF RHYTHM
"I Still Believe"
REUNION
RECORDS
RT: 3:23 • HiFi STEREO
Reunion Records
VHS

CHURCH OF RHYTHM

"I Still Believe"



-SUDDEN CHANGE
"COMIN' ON STRONG" 4:14 C/C
FROM 12" SINGLE "COMIN' ON STRONG" (95969-0)
EASTWEST RECORDS/THE ATLANTIC GROUP




SUDDEN CHANGE
"COMIN' ON STRONG"

Gil Grand

EPK AND VIDEO

famous first words

monument
by Artistry

Gil Grand

EPK AND VIDEO

famous first words

monument
In Artistry


VELVEL RECORDS
THE AMAZING ROYAL CROWNS
"DO THE DEVIL"
RT: 2:50

H117A51
T-10

VELVEL RECORDS
THE AMAZING ROYAL CROWNS
"DO THE DEVIL"
RT: 2:50


Linda Davis
"From The Inside Out" (3:24)
The Dirt Band
"Bang Bang Bang" (3:45)
TRT:7:33 * HiFi Stereo
DREAMWORKS RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
CC

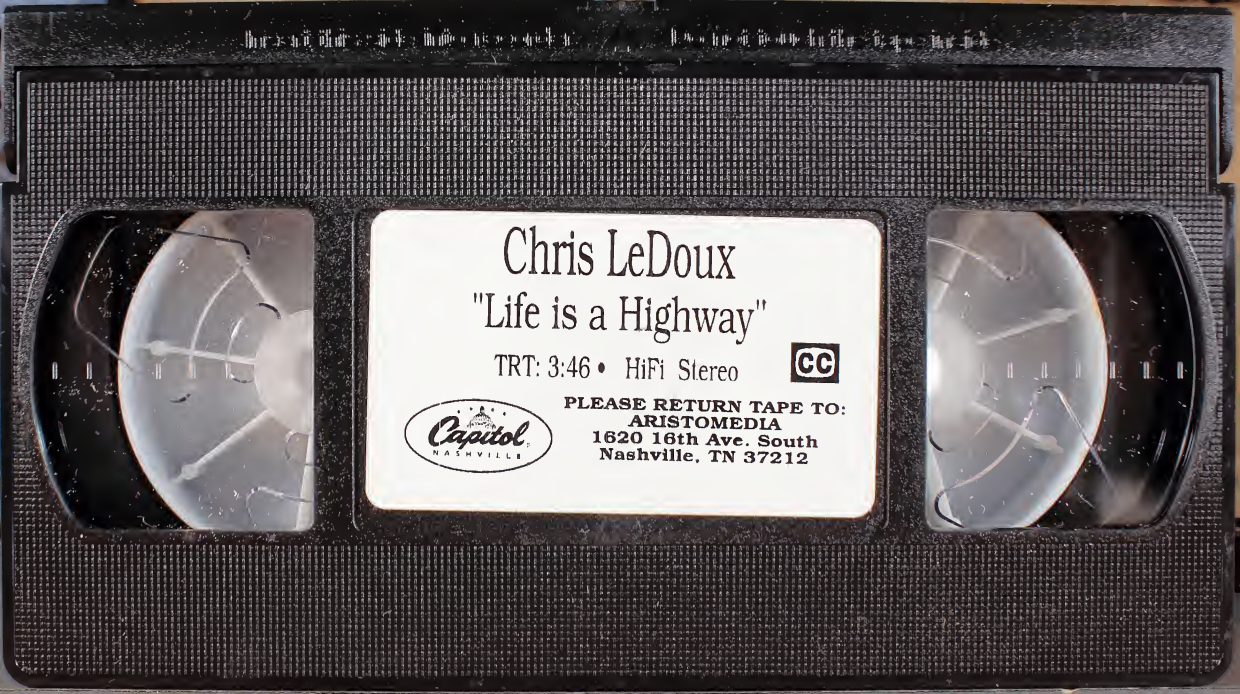


Linda Davis "From The Inside Out"

The Dirt Band "Bang Bang Bang"

CC

© (p) 1998 SKG MUSIC NASHVILLE L.L.C. *ARISTOMEDIA


Chris LeDoux
"Life is a Highway"
TRT: 3:46 • HiFi Stereo
CC
Capitol
NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

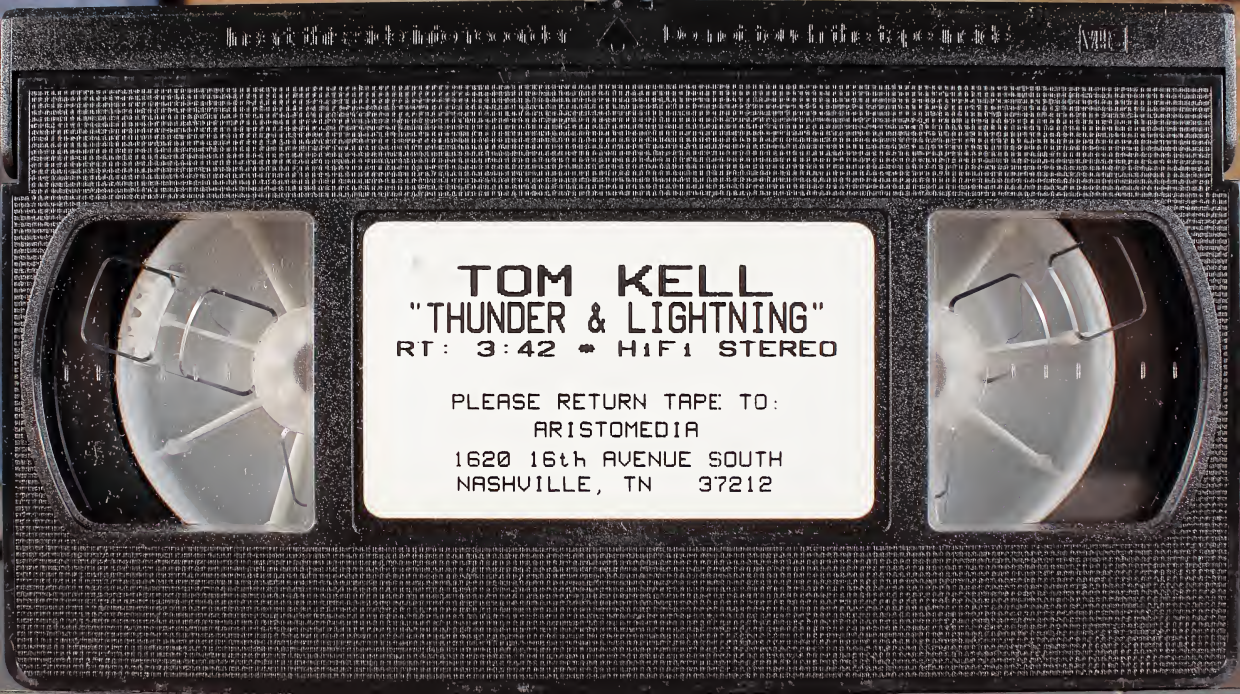
Chris LeDoux

"Life is a Highway"

CAPITOL NASHVILLE * ARISTOMEDIA

CC

Capitol NASHVILLE


TOM KELL
"THUNDER & LIGHTNING"
RT: 3:42 • HiFi STEREO
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th AVENUE SOUTH
NASHVILLE, TN 37212


TOM KELL
"THUNDER & LIGHTNING"
VANGUARD RECORDS


HELMET
"In The Meantime"
TRT 3:06
INTERSCOPE RECORDS
6/9/92

HELMET
"In The Meantime" TRT 3:06
INTERSCOPE RECORDS


Potent music. No stems.
seed
"RAPTURE"
Directed by Rocky Schenck.
giant MECHANIC


GIANT RECORDS
SEED
"RAPTURE"
3:58

GIANT RECORDS
SEED - "RAPTURE"
3:58

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-EVERYTHING BUT THE GIRL
"TAKE ME" 4:04 DOLBY
(CLOSED CAPTIONED)
FROM LP "THE LANGUAGE

ATLANTIC RECORDS


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
EVERYTHING BUT THE GIRL
"TAKE ME"


ARISTA RECORDS
LISA STANSFIELD
"ALL WOMAN"
ARV-305


LITTLE TEXAS
"FIRST TIME FOR EVERYTHING"
TIME - 3:58
COPYRIGHT WARNER BROS. RECORDS 1992


LITTLE TEXAS
"FIRST TIME FOR EVERYTHING"
TIME - 3:58
COPYRIGHT 1992 WARNER BROS. RECORDS

PLEASE NOTE...
This must be returned to:
Warner Bros. Records
1815 Division Street
Nashville, TN 37203

LITTLE TEXAS

"FIRST TIME FOR EVERYTHING"

TIME - 5:58

COPYRIGHT WARNER BROS. RECORDS 1992



POST PERFECT
220 East 42nd Street
New York, NY 10017
212-972-3400

THE IMAGO RECORDING COMPANY

BABY ANIMALS

"EARLY WARNING" 3:55

"RUSH YOU" 4:08

"PAINLESS" 3:39

POST PERFECT

THE UNAUTHORIZED COMEBACK

BABY ANIMALS

"EARLY WARNING" 3:55

"PUSH YOU" 4:09

"TAKE ME" 3:37


POST PERFECT
220 East 42nd Street
New York, NY 10017
212-972-3400
THE IMAGO RECORDING COMPANY
BABY ANIMALS
"EARLY WARNING" 3:55
"RUSH YOU" 4:08
"FATHLESS" 3:36

BETELGEUSE PRODUCTIONS INC.

44 east 32nd street, new york, ny 10016

-ALDO NOVA
"MEDICINE MAN" 4:55
-SMALL CHANGE
"TEAR DROPS" 4:22
MERCURY RECORDS


BÉTELGEUSE
PRODUCTIONS INC.
Printed on Recycled Papers
ALDO NOVA
SMALL CHANGE


HOUSE OF LORDS
"REMEMBER MY NAME"
DANIEL ASH
"THIS LOVE"
PROMO ONLY NOT FOR SALE

A·T·L·A·N·T·I·C
R E C O R D S

8 CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

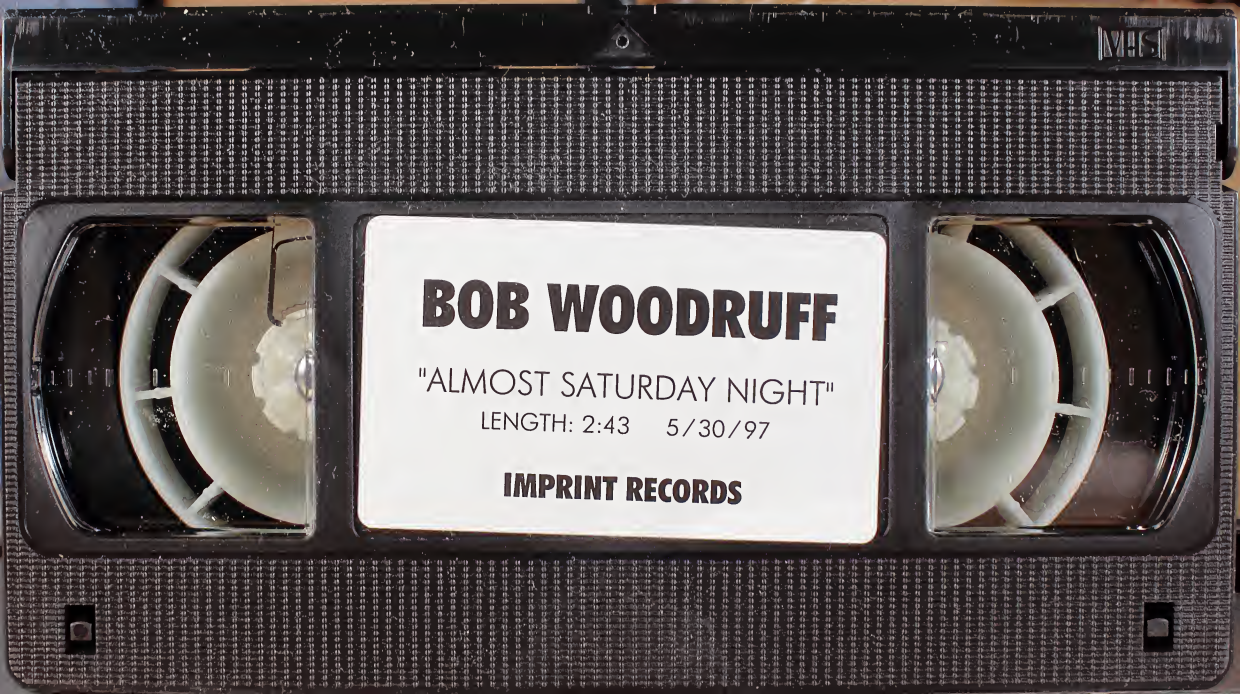
BORN JAMERICANS
"DEASE & SECKLE" 4:11 C/O
FROM CD "KIDS FROM FOREIGN" (92549)
THE NASCALS
"CLASS CLOWN" 4:00 C/C
FROM 12" SINGLE "CLASS CLOWN" (95905)
DELICIOUS VINYL/EASTWEST RECORDS/THE ATLANTIC GROUP


A·T·L·A·N·T·I·C
RECORDS
BORN JAMERICANS
THE WASCALS

-DINO
'OOH CHILD" 3:58 DOLBY C/C
FROM CD "THE WAY I AM" (92253)
EASTWEST RECORDS/THE ATLANTIC GROUP

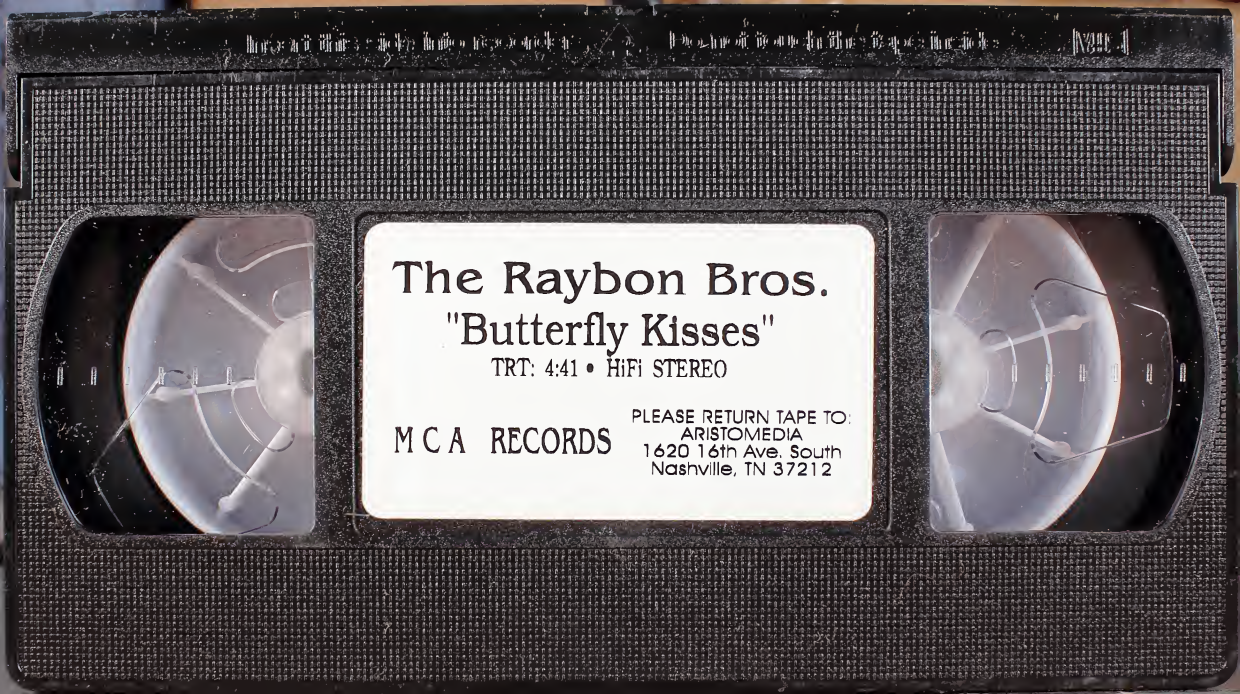
eastwest records america


maxell
VHS
VHS
DINO
"OOH CHILD"


BOB WOODRUFF
"ALMOST SATURDAY NIGHT"
LENGTH: 2:43 5/30/97
IMPRINT RECORDS

BOB WOODRUFF

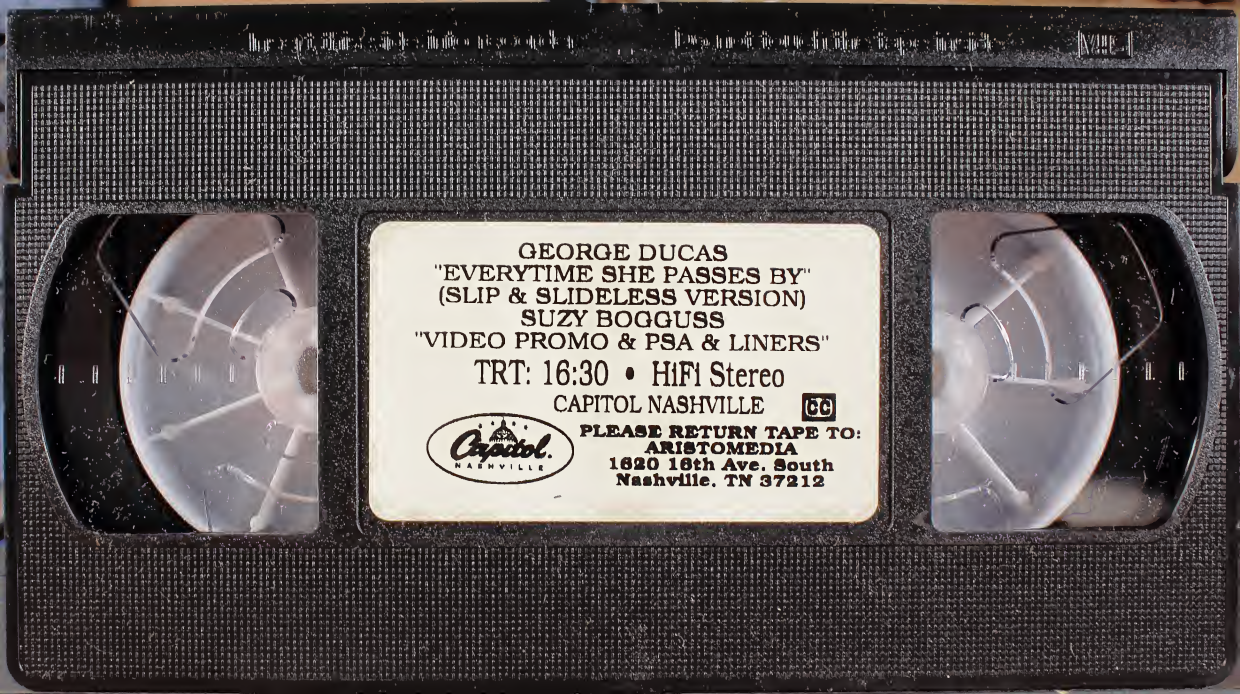
"ALMOST SATURDAY NIGHT"


The Raybon Bros.
"Butterfly Kisses"
TRT: 4:41 • HiFi STEREO
MCA RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

The Raybon Bros.

"Butterfly Kisses"

M C A RECORDS · ARISTOMEDIA


GEORGE DUCAS
"EVERYTIME SHE PASSES BY"
(SLIP & SLIDELESS VERSION)
SUZY BOGGUSS
"VIDEO PROMO & PSA & LINERS"
TRT: 16:30 • HiFi Stereo
CAPITOL NASHVILLE
CC
Capitol. NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville. TN 37212

GEORGE DUCAS
"EVERYTIME SHE PASSES BY"
SUZY BOGGUSS
"VIDEO PROMO & PSA & LINERS"

CC

Capitol
NASHVILLE

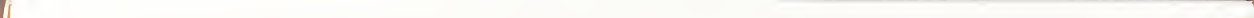

Sony Music
34 MUSIC SQUARE EAST
NASHVILLE, TN 37203
MARY CHAPIN CARPENTER
"THE BETTER TO DREAM OF YOU"
3:15
COLUMBIA

T-15 VHS

MARY CHAPIN CARPENTER

"THE BETTER TO DREAM OF YOU" 3:15

COLUMBIA


NING TEA
"BBC"(MOVIE VERSION)
2:29
HOLLYWOOD RECORDS


maxell
VHS
PLING TEA
"MAC" (MOVIE VERSION)
2:32
HOLLYWOOD RECORDS


CONSIDERING LILY
"CUP"
3:46
FOREFRONT

CONSIDERING LILY

"CLIP" 3:46

FOREGRONT

JIVE RECORDS
'N SYNC
"BYE, BYE, BYE"
3:57




SONY
Do not touch the tape inside
VHS
JIVE RECORDS
'N SYNC
"BYE, BYE, BYE"
3:57


Jive Records
Spice 1
"Trigga Gots No Heart"
From The Original Motion
Picture Soundtrack
Menace II Society


Insert this side into recorder
Do not touch the tape inside
VHS
ASPHALT BALLET
"SOUL SURVIVE"
4:22
Side 2
records
9247 Alden Drive Beverly Hills, CA 90210 (213) 278-1181


Dishwalla
"Somewhere in the Middle"
Director: Brandon Dickerson
immergent Records
Ph: (310) 207-5181
NTSC
Stereo
3:35
5/13/2002

Dishwalla

"Somewhere in the Middle"

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

- SIDE ONE
"MASTER TIME" (3:58
FROM LP "SLAVE TO THE GRIND" (SD2-8
- SHADOW KING
"I WANT YOU" (4:37 DOLBY C/T
FROM LP "SHADOW KING" (SD2-8
ATLANTIC RECORDS


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
SKID ROW "MIDNITE TIME"
SHADOW KING "I WANT YOU"


CARMAN
RIOT - THE MOVIE PART 2 VIDEOS
"7 WAYS 2 PRAISE"
"MY STORY"
"AMEN"
"THERE IS A GOD"
TRT: 23:00 * STEREO AUDIO
© SPARROW COMMUNICATIONS GROUP
SPARROW
PLEASE RETURN TAPE TO: ARISTOMEDIA
1620 16th AVE. S. - NASHVILLE, TN 37212

CARMAN

"RIOT - THE MOVIE PART 2 VIDEOS

Sparrow Communications Group




MICHAEL PENN
" NO MYTH"
4:10
RCA RECORDS
RCA
Video


DEBORAH COX
"WHO DO YOU LOVE"
ARV-542
4:30
ARISTA RECORDS


PAUL SIMON
"PAUL SIMON: BORN AT THE RIGHT TIME"
LENGTH: 110:54 MINS.
WARNER BROS RECORDS/REPRISE


A·T·L·A·N·T·I·C
RECORDS
SUGAR RAY
"FLY" (FEATURING SUPER CAT) C/C

DISHWALLA



Counting Blue Cars

from Dishwalla's debut album
Pet Your Friends

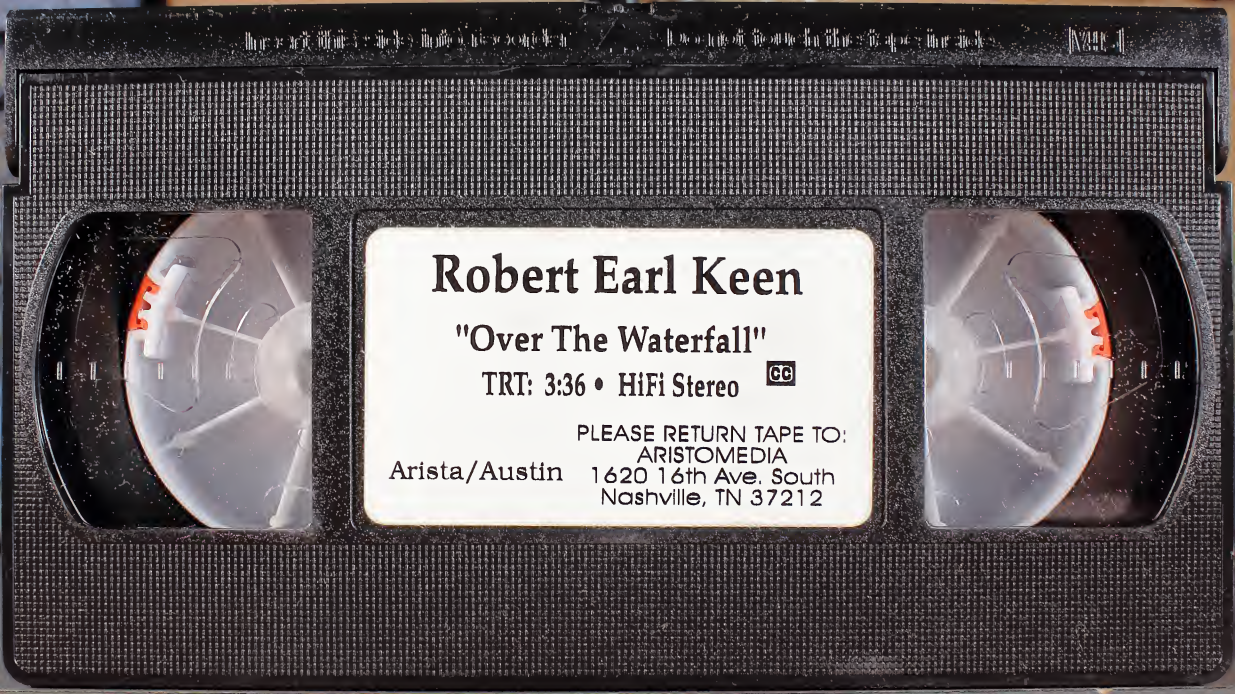
DISHWALLA

Counting Blue Cars



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Printed In The USA.


DISHWALLA
"Counting Blue Cars"
TRT 4:23
PRODUCERS
POST
A HUNT-JAFFE COMPANY
2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750
A&M RECORDS
3/13/96


Robert Earl Keen
"Over The Waterfall"
TRT: 3:36 • HiFi Stereo
CC
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
Arista/Austin

Robert Earl Keen

CC

"Over The Waterfall"

Arista/Austin * ARISTOMEDIA


POLYDOR/PLG
MANTISSA
"MARY, MARY"
4197
PLG
a Polygram Company
For Promotion use only. Not for sale
Worldwide Plaza 825 Eighth Avenue, New York, NY 10019

T-15 VHS



POLYDOR/PLG
MANTISSA
"[illegible]"

a Polygram Company

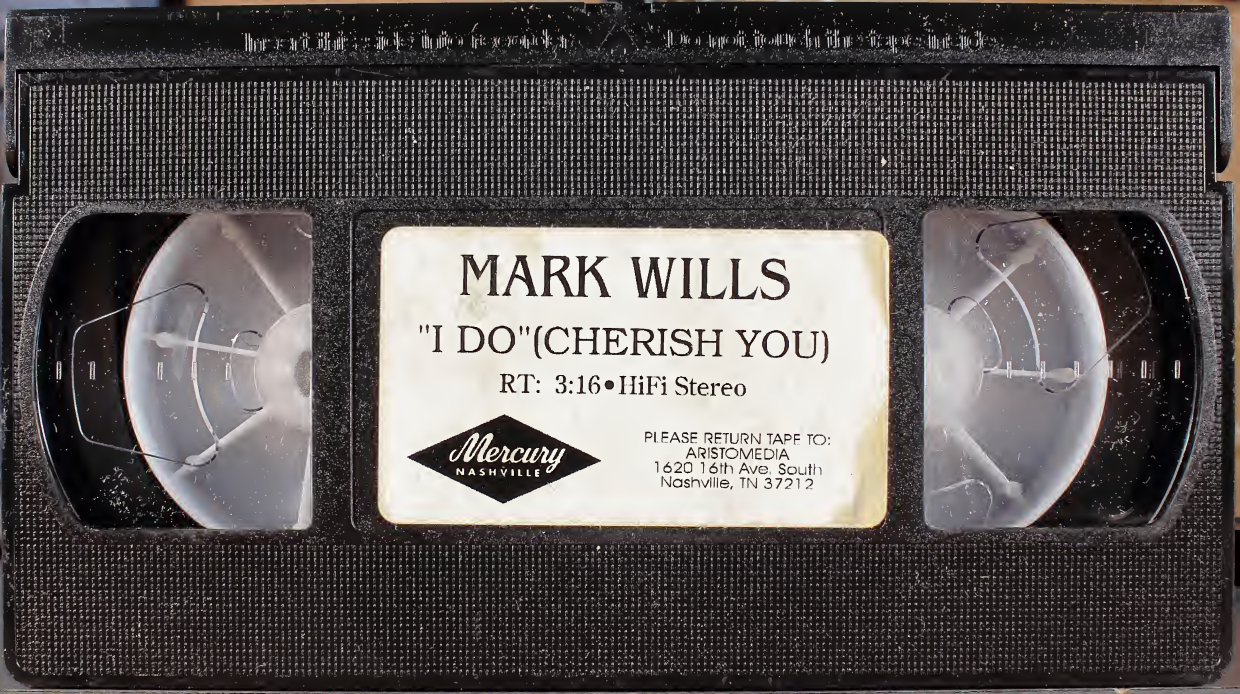
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PLG

Worldwide Plaza 825 Eighth Avenue New York, NY 10019


BLACKHAWK
"EVERY ONCE IN A WHILE"
RT: 3:33 * HiFi STEREO
(CLOSED CAPTIONED)
ARISTA RECORDS

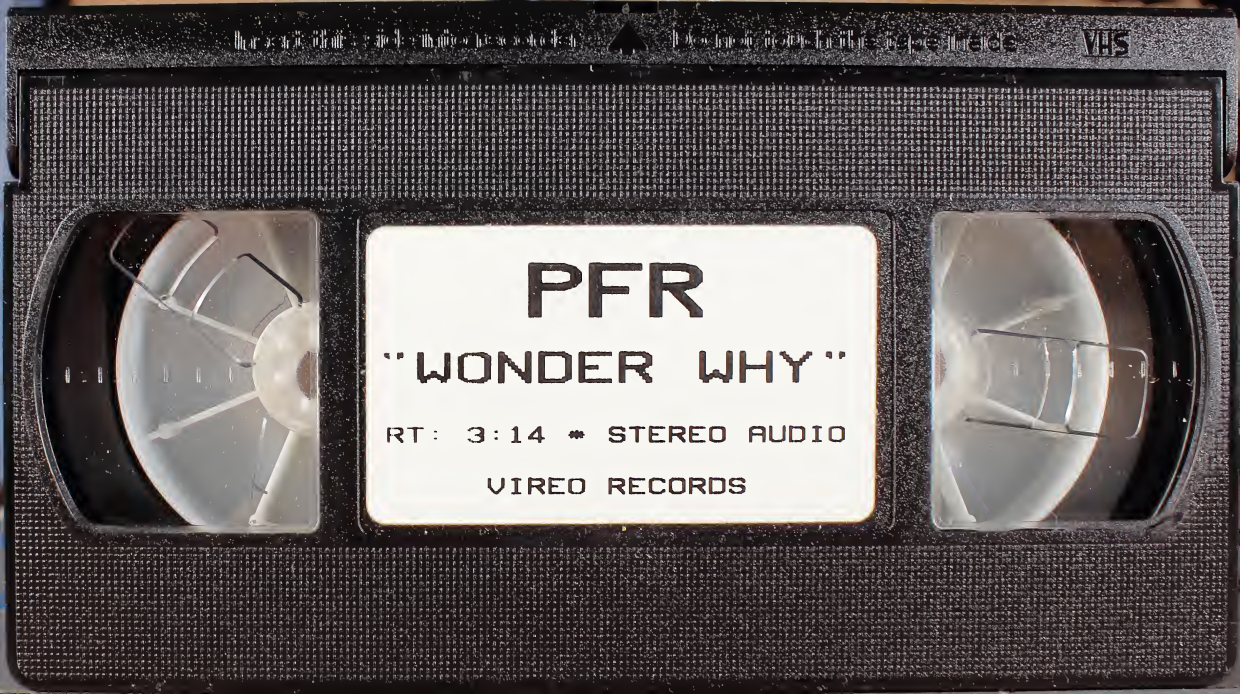

BLACKHAWK
"EVERY ONCE IN A WHILE"
(CLOSED CAPTIONED)
ARISTA RECORDS


MARK WILLS
"I DO"(CHERISH YOU)
RT: 3:16 • HiFi Stereo
Mercury
NASHVILLE
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

MARK WILLS
"I DO"(CHERISH YOU)

Mercury Records • ARISTOMEDIA




PFR
"WONDER WHY"
RT: 3:14 * STEREO AUDIO
VIREO RECORDS
VHS

PFR

"WONDER WHY"

VIREO RECORDS


BRAN VAN 3000
"DRINKING IN L.A."
"INTERVIEW ON MUCH MUSIC"
TRT: 19:48
44920 11/18/97 D142836
CAPITOL RECORDS, INC.
NTSC
NON DOLBY
STEREO

T-30

BRAN VAN 3000

"DRINKING IN L.A." "INTERVIEW ON MUCH MUSIC"

TRT: 19:48 44920 11/18/97 D142836

CAPITOL RECORDS, INC.


maxell
VHS
LOCAL 4
"FRITZ'S CORNER"
2:50
ISLAND RECORDS


B207A32C
T-15
LOCAL H
"FRITZ'S CORNER"
2:50
ISLAND RECORDS

LOCAL H
"FRITZ'S CORNER"
2:50

℗ISLAND RECORDS

MEREDITH BROOKS
"BITCH"
3:58
CAPITOL RECORDS


ARTIFICIAL JOY CLUB
"SICK & BEAUTIFUL"
PRODUCERS POST
A HUNT-JAFFE COMPANY
2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750
TRT 4:00
Interscope Records


FAITH NO MORE
"VIDEO CROISSANT"
LENGTH: 42:22


Neal McCoy
"They're Playing Our Song"
TRT: 3:45 * Audio: Stereo * NTSC
(CLOSED CAPTIONED) CC
ATLANTIC RECORDING CORP.
ATLANTIC
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

Neal McCoy

"They're Playing Our Song"

Atlantic Recording Corporation

CC

ATLANTIC

The Connells
'74-'75
(4:56)


The Connells
'74-'75
(4:56)
DIRECTOR: MARK PELLINGTON
CROSSROAD PICTURES
TVT RECORDS
TVT RECORDS 23 EAST 4TH STREET NY NY 10003 PH. 212.979.6410 FAX 212.979.6483

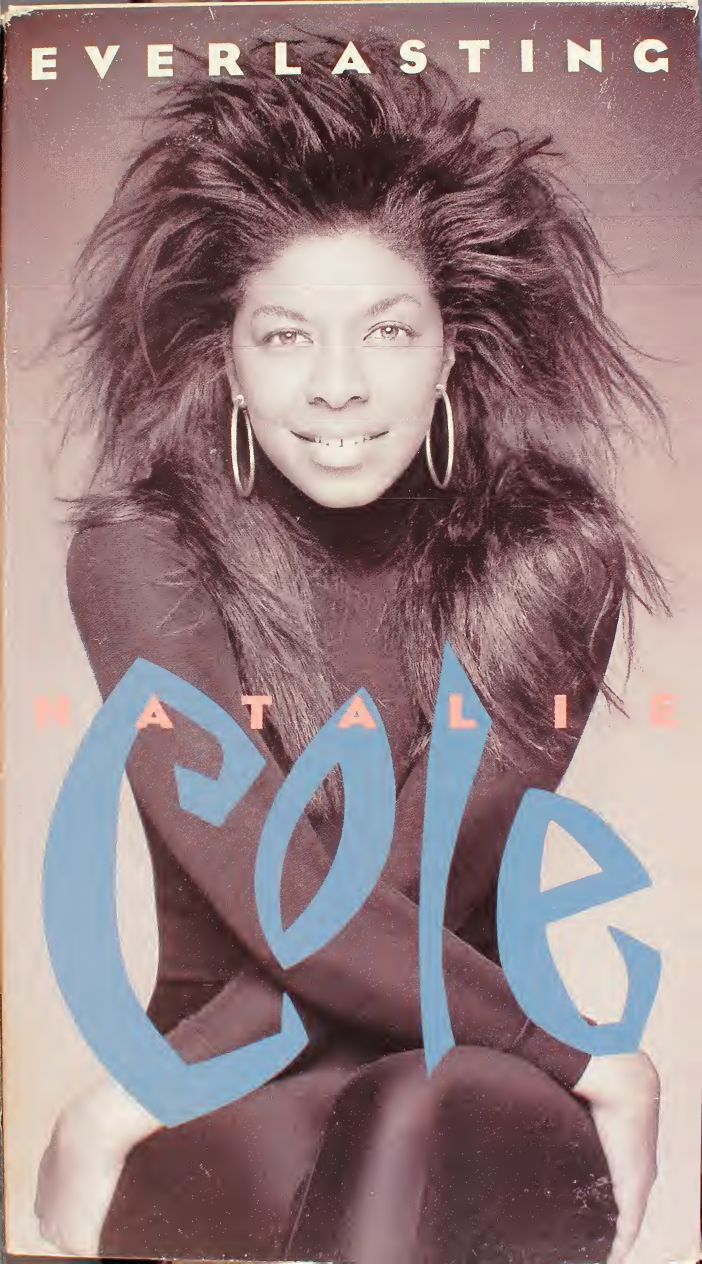
A·T·L·A·N·T·I·C

ATCO · COTILLION · RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

GRID ROW
"QUICKSAND JESUS" 5:25 C/C
FROM LP "SLAVE TO THE GRIND" (82242)
ATLANTIC RECORDS
-DAVE ON ICE
"DON'T LEAVE ME" 5:18 C/C
FROM LP "NUDE" (91829)
-MARK FASHEK
"SO LONG" 5:47 C/C
FROM LP "SPIRIT OF LOVE" (91743)
ATLANTIC RECORDS


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
SKID ROW,
LOVE ON ICE,
MAJEK FASHEK


EVERLASTING
NATALIE
Cole

NATALIE

Cole

EVERLASTING

E5-1602

EMI VIDEO

VHS hi-fi STEREO

0 7777-01602-3 4

I LIVE FOR YOUR LOVE*

PINK CADILLAC*

JUMP START†

BEST OF THE NIGHT†

EVERLASTING*

MISS YOU LIKE CRAZY†

PINK CADILLAC REMIX VERSION*

*All songs from the EVERLASTING album

†All songs from the GOOD TO BE BACK album



All songs produced by Dennis Lambert for Tuneworks Records, Inc.
Except JUMP START, produced by Reggie Calloway,
MISS YOU LIKE CRAZY, produced by Michael Masser.
EXECUTIVE PRODUCERS NATALIE COLE AND DAN CLEARY
Management: Dan Cleary/Dan Cleary Management Associates

EMI VIDEO

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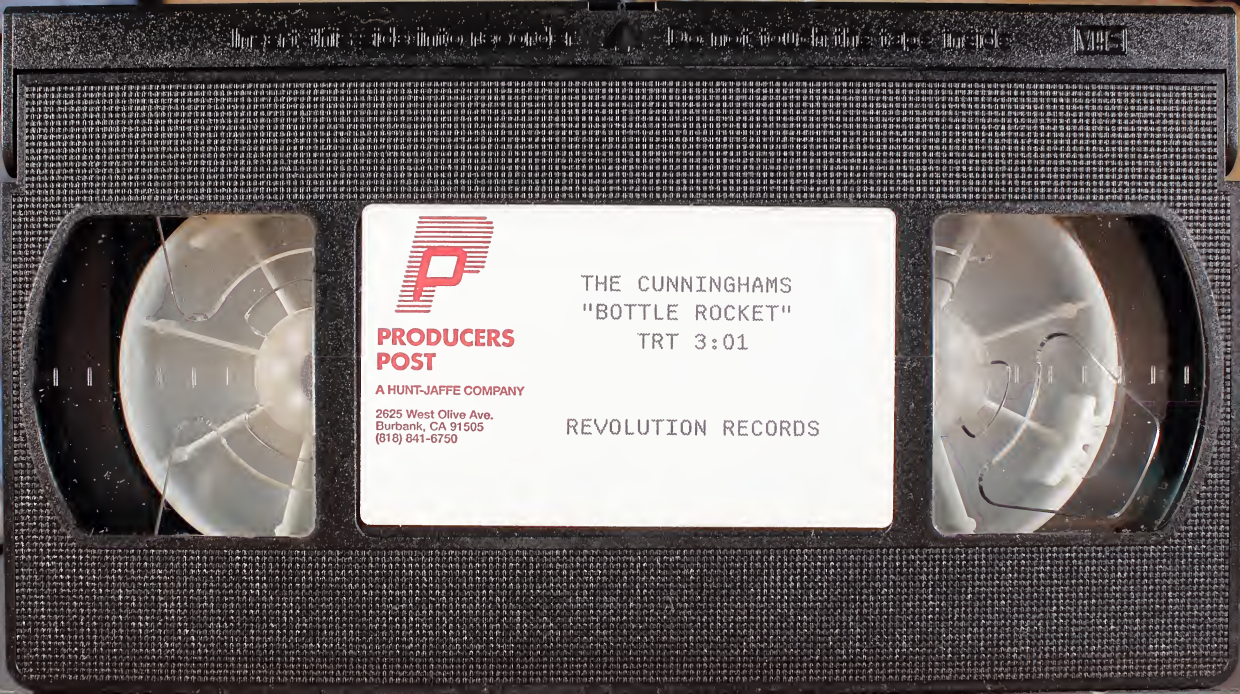
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E5-1602
EMI
VIDEO
VHS hi-fi
STEREO
NATALIE COLE
Everlasting
40 MINUTES
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JIVE RECORDS
GROOVE ARMADA
"I SEE YOU BABY"
FAT BOY SLIM REMIX/U.S.
VERSION


SONY
VHS
JIVE RECORDS
GROOVE ARMADA
"I SEE YOU BABY"
FAT BOY SLIM REMIX/U.S.
VERSION


Reprise Records
3300 Warner Boulevard
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"KOVR-13 NEWS"
"SWEET SEXY THING" GROOVE MIX
"SWEET SEXY THING" ENG/SP GROOVE
":30 TV MALL SPOTS"
28:00
TMS-20034
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04/02/1997 WO12579


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"BOTTLE ROCKET"
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REVOLUTION RECORDS

THE CUNNINGHANS "BOTTLE ROCKET"
TRT 3:01
REVOLUTION RECORDS

BĒTELGEUSE PRODUCTIONS INC.

44 east 32nd street, new york, ny 10016 (212) 213-1333

-NENEH CHERRY
"BUFFALO STANCE" 4 OP DOLBY
-PAULA ABDUL
"FOREVER YOUR GIRL" 4 CS DOLBY
-DEJA
"WE WERE MADE TO BE TOGETHER" 2 CS
*****VIRGIN RECORDS*****


BÊTELGEUSE
PRODUCTIONS INC.
NENEH CHERRY, PAULA ABDUL,
DEJA

OUT THIS MONTH
"LOW SELF OPINION"
LP - THE END OF SILENCE
4:37

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The Imago Recording Company
152 West 57th Street, New York, New York 10019, TEL (212) 246-6644

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152 West 57th Street
New York, NY 10019
(212) 246 6644


BULLETS BAND
"LOW SELF OPINION"
LP - THE END OF SILENCE
4:37
(ĭ·mä'gō)™
The Imago Recording Company
152 West 57th Street, New York, New York 10019, TEL (212) 246-6644


THE WILKINSONS
"FLY" (THE ANGEL SONG)
RT: 3:38 * HiFi STEREO
Giant Records
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212
giant

A·T·L·A·N·T·I·C
RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

SUGAR FAY
"MEAN MACHINE" 3:03
ATLANTIC RECORDS/THE ATLANTIC GROUP
4/25/95


maxell
VHS
A·T·L·A·N·T·I·C
RECORDS
SUGAR RAY
"MEAN MACHINE"

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PRODUCTIONS INC.
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PRODUCTIONS INC.
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maxell
VHS
Gravity Kills
"Guilty"
From The Album: Gravity Kills
TVT Records
Directed by Rocky Morton 4:05

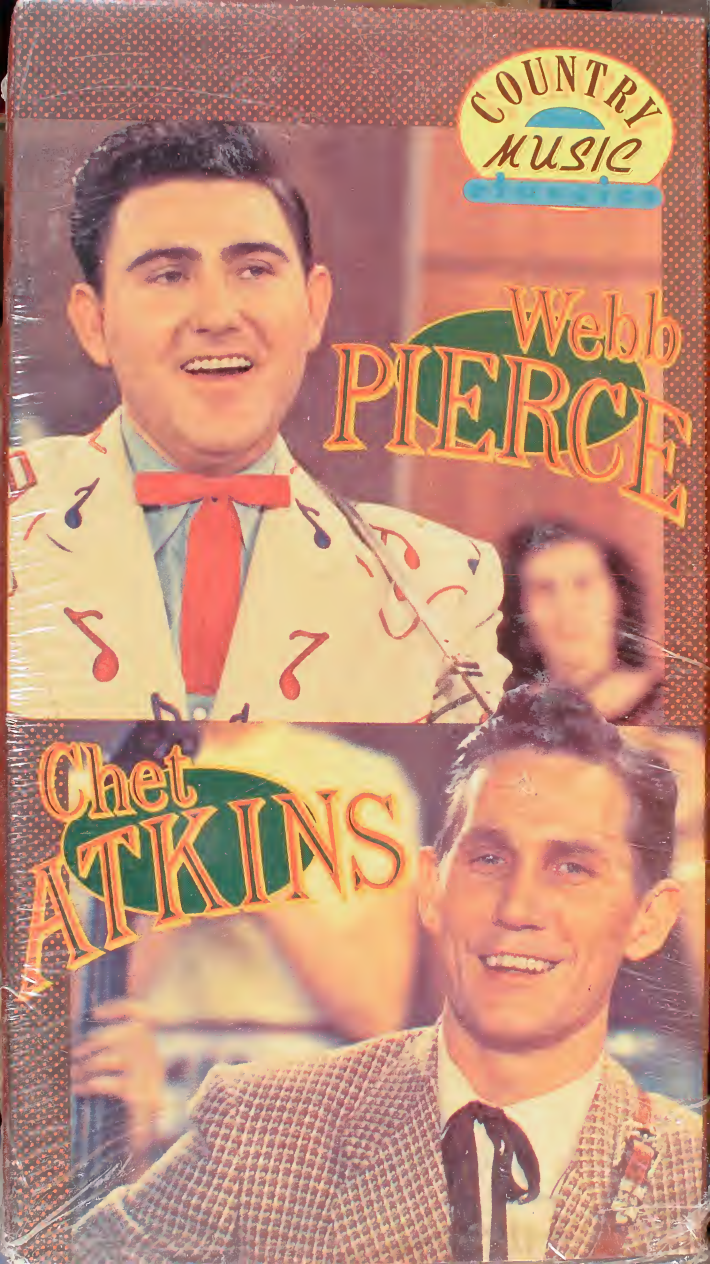

Raw Breed - "RABBIT STEW"
Directed By George Seminara
1993 NUFF NUFF / CONTINUUM RECORDS

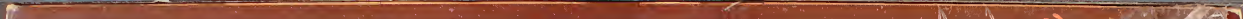
Raw Breed - "RABBIT STEW"
Directed By George Seminara
1993 NUFF NUFF / CONTINUUM RECORDS


KACEY JONES
"1-900-BUBBA"
RT: 4:10 • HiFi Stereo
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Nashville, TN 37212

KACEY JONES
"1-900-BUBBA"
MCG/CURB

COUNTRY MUSIC




LPS
STEREO
hi-fi
WEBB PIERCE/CHET ATKINS
Starday
109

WEBB PIERCE and CHET ATKINS

Webb Pierce and Chet Atkins are two of the all-time great figures in country music history. These legendary artists are captured here at the very peak of their powers, in the early days of their careers when one hit song followed another. The high quality 35mm color film used to compile this video was shot from 1954 through 1956. Assembled on this video are the very best performances done by Webb and Chet during that magical period.

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2. **WEBB PIERCE** *More And More*
3. **WEBB PIERCE** *I'm Gonna Quit*
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Original film produced and directed by ALBERT GANNAWAY
Cover design and hand lettering by FRED CARLSON
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Shanachie Records
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A·T·L·A·N·T·I·C
RECORDS
UNCLE KRACKER
"YEAH YEAH YEAH"


TERRY CALLIER
"LAZARUS MAN" 7:22
JAZZ CAFE-LONDON
VERVE FORECAST
1/9/98

G207A53
T-10

TERRY CALLIER
"LAZARUS MAN" 7:22
JAZZ CAFE-LONDON
VERVE FORECAST


Insert this side into recorder
Do not touch the tape inside
VANESSA CARLTON
"WHITE HOUSES" (CC)
TRT 3:47
VHS NTSC
A&M RECORDS
8/19/04

A·T·L·A·N·T·I·C
RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

MATCHBOX 20
"REAL WORLD" 3:48
FROM CD "YOURSELF OR SOMEONE LIKE YOU" (92721)
ATLANTIC RECORDING CORP./LAVA
4/24/98

MATCHBOX 20 "REAL WORLD"


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Reprise Records
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Burbank, CA 91510
818.953.3750
75 Rockefeller Plaza
New York, NY 10019
212.484.6800
GREEN DAY
"REDUNDANT"
3:20
VHS NTSC (Stereo)
Reprise Records
The Mastering Studio
04/16/1998 WO16304
TMS-20034


Guerilla Black
"Compton" 4:22
Virgin Records
8/31/04

Guerilla Black
"Compton"


The Ranch
"Clutterbilly"
TRT: 2:54 • HiFi Stereo
CAPITOL NASHVILLE
CC
Capitol
NASHVILLE
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Nashville, TN 37212

The Ranch

"Clutterbilly"

CC

Capitol NASHVILLE

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550 Music
BEN FOLD'S FIVE
"Battle Of Who Could Care Less"
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BEN FOLDS FIVE
"Battle Of Who Could Care Less"



550 Music

BEN FOLDS FIVE
"Battle Of Who Could Care Less"

Director: Norwood Cheek
Album Title: Whatever And Ever Amen

rt/3:17

Sony Music Studios/WO78357/2/11/97

550 Madison Avenue New York New York 10022-3211 (212) 833-8000

Mercury Records
WORLDWIDE PLAZA
825 Eighth Avenue
NEW YORK, NY 10019

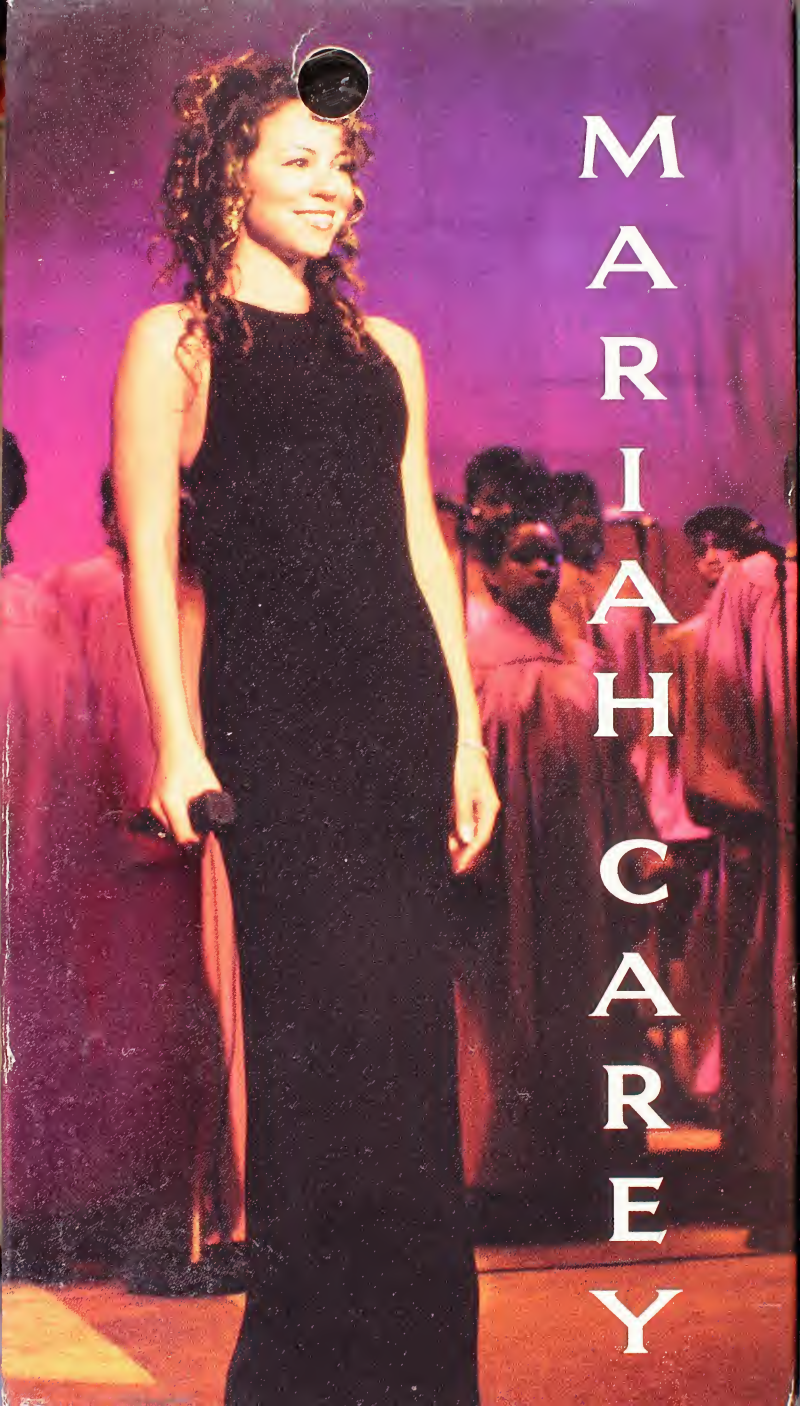
WIDESPREAD PANIC
"AUNT AVIS" 3:24
MERCURY RECORDS


Mercury
RECORDS
WIDESPREAD PANIC
"AUNT AVIS"

THIRD EYE BLIND
"LOSING A WHOLE YEAR"
LP- THIRD EYE BLIND
3:15 (CC)

Elektra/EEG


maxell
VHS
THIRD EYE BLIND
"LOSING A WHOLE YEAR"
LP- THIRD EYE BLIND
3:15 (CC)
Elektra/EEG


MARIAH CAREY

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MARIAH CAREY



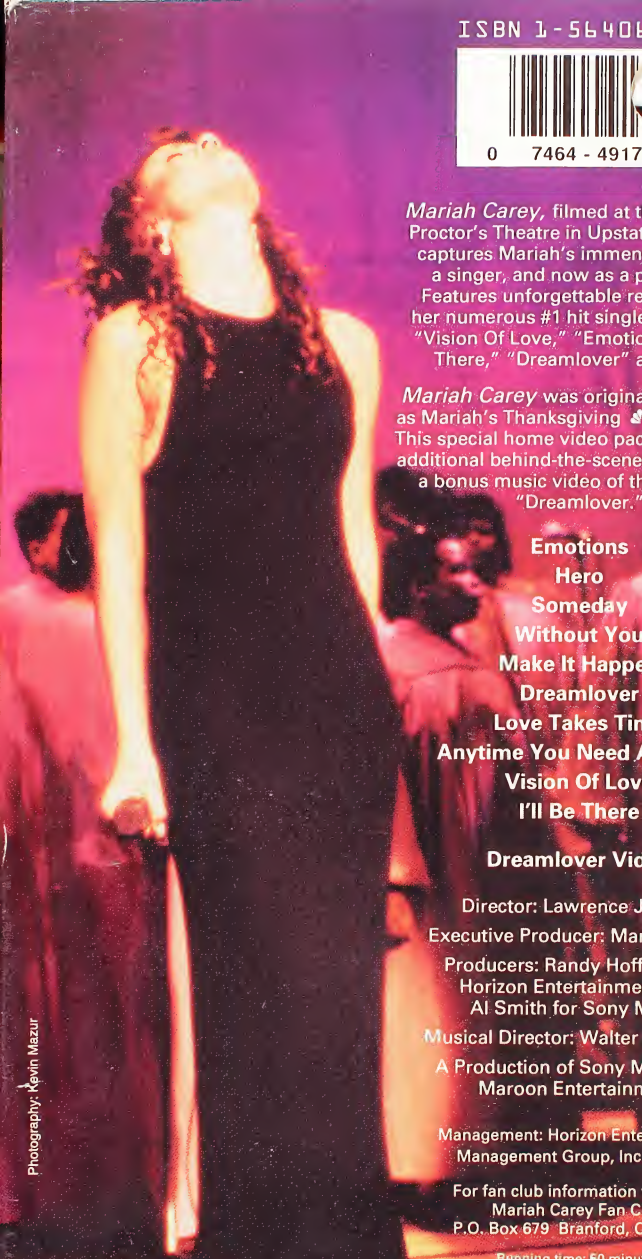
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Mariah Carey was originally broadcast as Mariah's Thanksgiving NBC Special. This special home video package includes additional behind-the-scenes footage and a bonus music video of the #1 single "Dreamlover."

Emotions
Hero
Someday
Without You
Make It Happen
Dreamlover
Love Takes Time
Anytime You Need A Friend
Vision Of Love
I'll Be There

Dreamlover Video

Director: Lawrence Jordan

Executive Producer: Mariah Carey

Producers: Randy Hoffman for Horizon Entertainment and Al Smith for Sony Music

Musical Director: Walter Afanasieff

A Production of Sony Music and Maroon Entertainment

Management: Horizon Entertainment Management Group, Inc. HORIZON

For fan club information write to:
Mariah Carey Fan Club
P.O. Box 679 Branford, CT 06405

Running time: 60 minutes

Photography: Kevin Mazur

CMV COLUMBIA MUSIC VIDEO

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DREAMWORKS -
SKG
"ROAD TRIP"
MUSIC VIDEO,
B-ROLL &
SOUNDBITES
(SEE ENCLOSED
LOG)
VHS NTSC DUB
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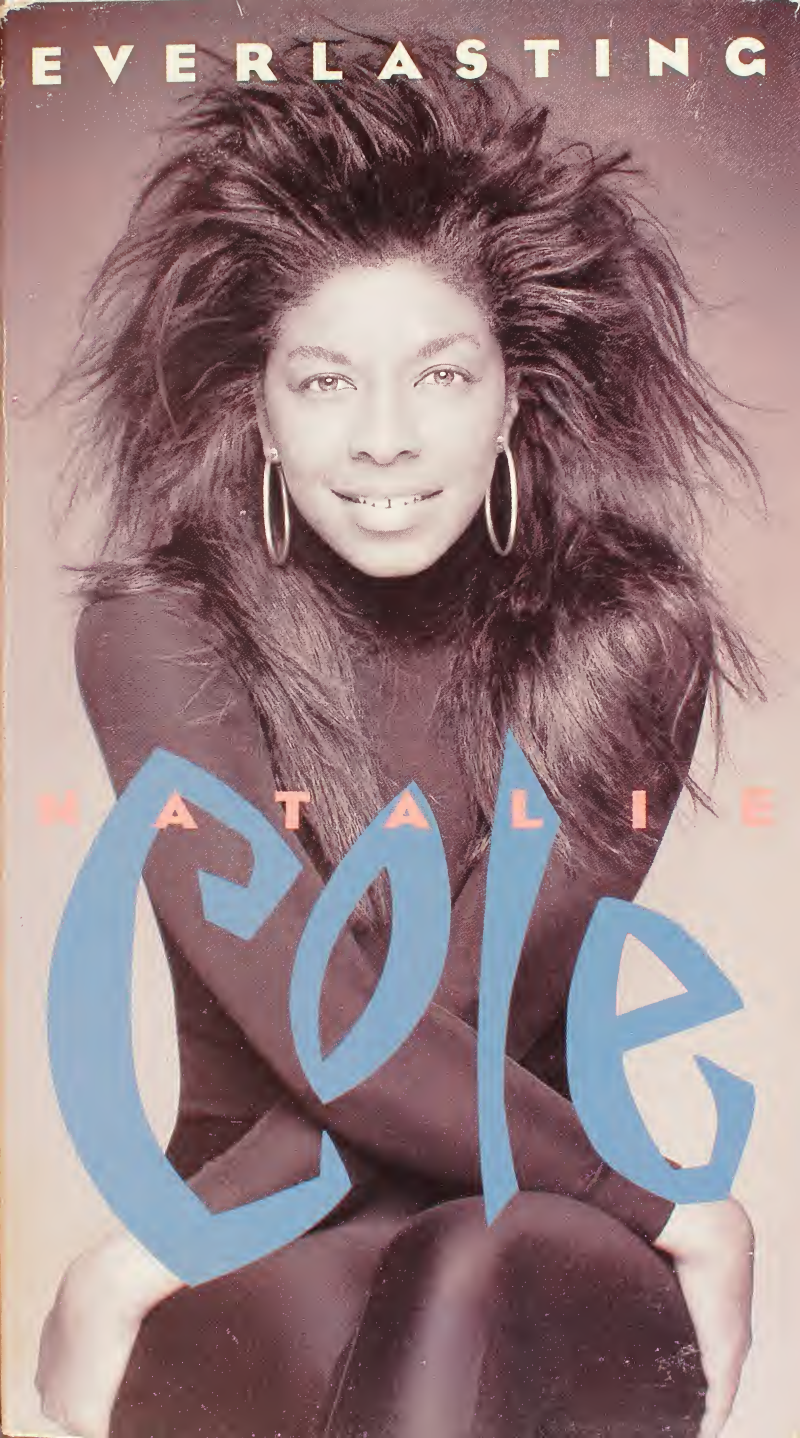
Counting Blue Cars

from Dishwalla's debut album
Pet Your Friends

DISHWALLA

Counting Blue Cars

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EVERLASTING
NATALIE
Cole

NATALIE

Cole

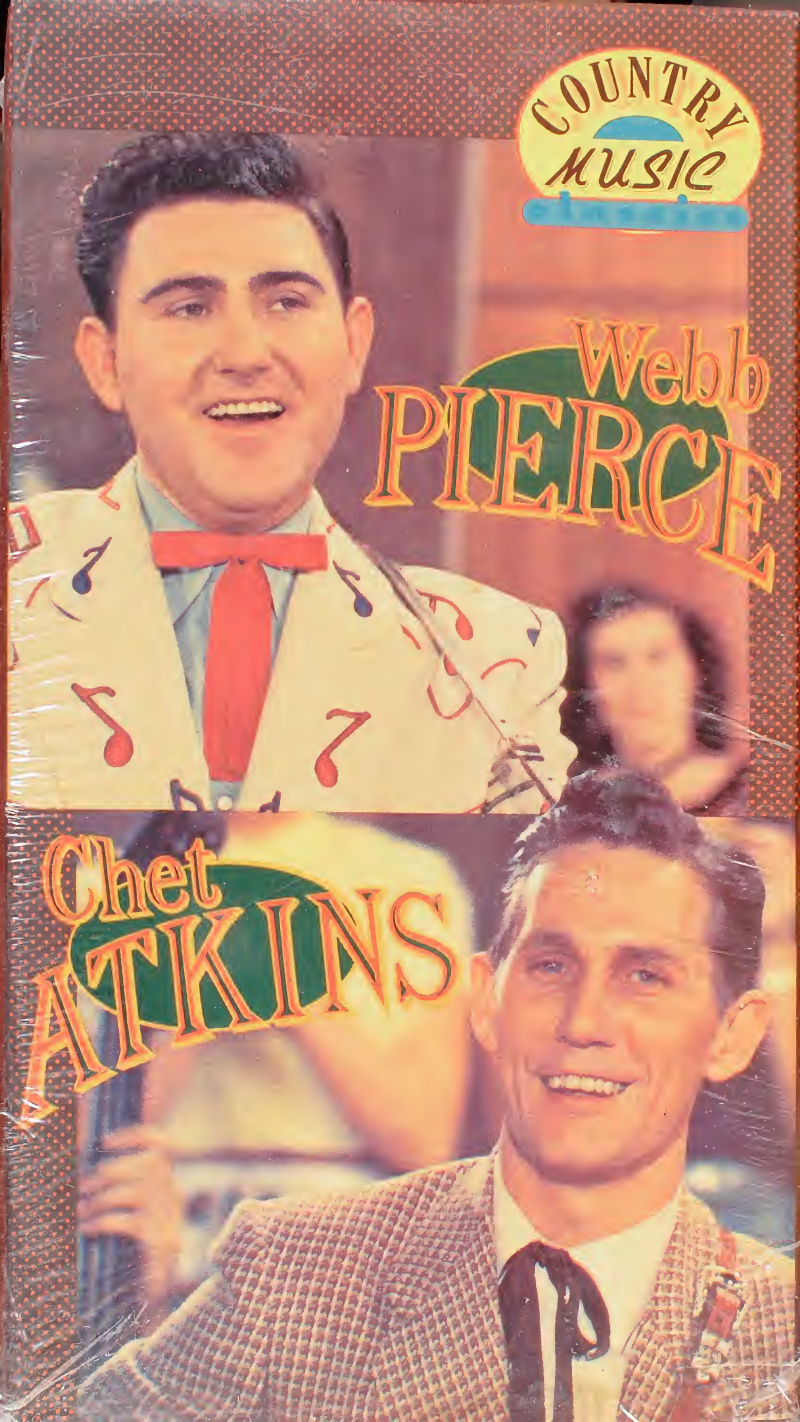
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EMI VIDEO

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STEREO

COUNTRY MUSIC



Webb PIERCE

Chet ATKINS

VHS STEREO hi-fi

WEBB PIERCE/CHET ATKINS

Sheraton 601

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